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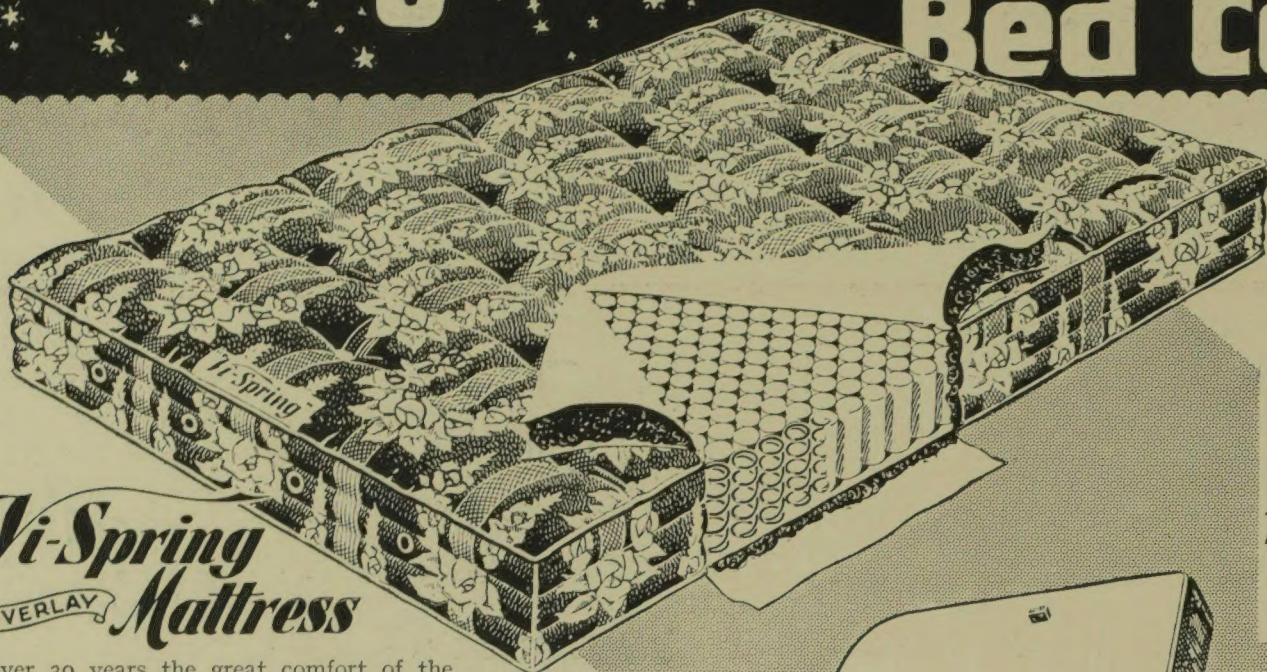
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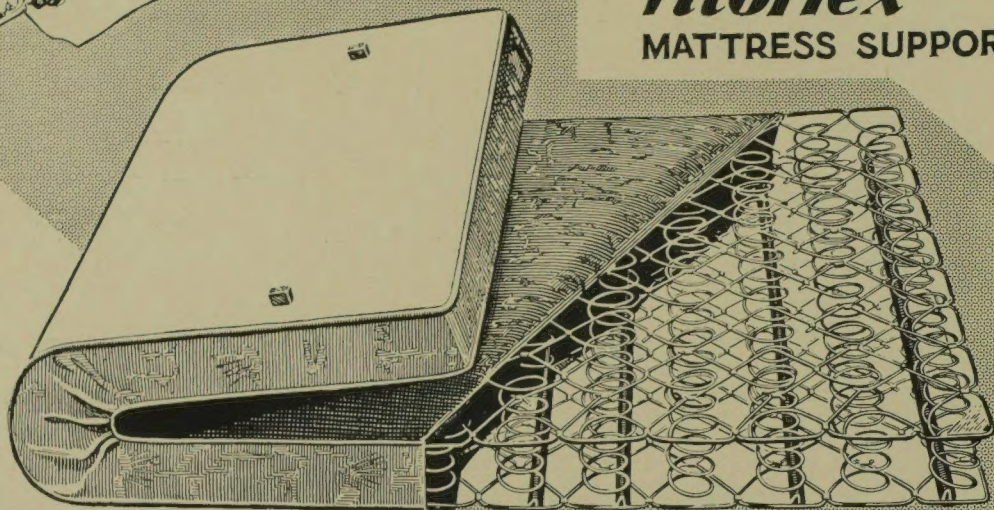
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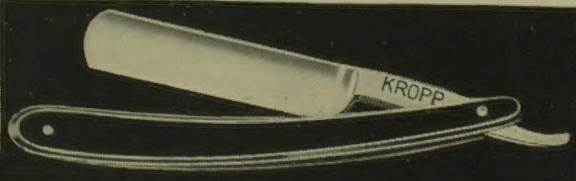
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SATURDAY, JANUARY 18, 1936.



RUDYARD KIPLING: VETERAN OF ENGLISH LETTERS, POET OF EMPIRE, AND A MASTER OF FICTION.

The world was shocked to hear, on January 13, of the sudden illness of Mr. Rudyard Kipling, which necessitated an urgent operation. He reached seventy a fortnight before, having been born in Bombay on December 30, 1865. It was in India that he first became famous, with "Plain Tales from

the Hills" (1887) and subsequent stories, including "Soldiers Three." Later he made a fresh reputation in poetry, especially with "Barrack-Room Ballads," "The Seven Seas," and "Recessional." Yet another phase of his genius appeared in the "Jungle Books" and "Just So Stories."

FROM THE DRAWING BY SIR WILLIAM ROTHENSTEIN; REPRODUCED BY COURTESY OF THE ARTIST.



By G. K. CHESTERTON.

THE word "rash" was always applied to rebels, or merely to reformers, but the sense in which it is true is not always the sense in which it is said. I have great personal sympathy with reformers, rather especially when they are called revolutionists. But it cannot be denied that revolutionists do tend to revolve. I mean to turn head over heels a sufficient number of times, to fall on their feet in the original position. They tend to rash oaths forsworn, and sweeping statements afterwards swept away. The extreme party of reform, in my own country, is in this difficulty at this moment. It is divided between its own rash vow never to fight anybody, and its equally rash resolution always to fight Fascists.

But this sort of premature promise, founded on passing circumstances, has marked all modern politics since they began in the sixteenth century. The great Reformer named John Knox began it by blowing a trumpet and wishing he had left it alone. Quite apart from all his views on the dangerous topic of Religion, he did it in connection with the much more dangerous topic of Women. He became the great Anti-Feminist of history merely by accident, or merely on impulse. At one particular moment, it so happened that three Popish Queens ruled simultaneously in England and Scotland and France. He forgot in his excitement the fact that queens die, or even that queens differ. He launched a large generalisation, a sweeping statement: that women are so weak and vile that they ought not to rule anywhere, hardly even in the back-kitchen. The immediate sequel was that "Bloody Mary" suddenly died, and Elizabeth came to the throne in a towering rage. Especially with him.

That sort of thing still goes on; scores of pacifists who want to fight Italy are regretting their renunciation of arms when people wanted them to fight Germany. Let the reformer produce a reform, and not a new philosophy. This habit of quarrelling with a hatter and then shouting "No more hats!" has produced some very mad hatters indeed. This habit of starting a fresh hare, after having an oath in heaven that hares shall never be hunted any more, has caused the March Hare to figure somewhat too fantastically at our not very sane political tea-party. It comes from yielding to a momentary excitement of emphasis; which is the same sin as drunkenness, but can easily be done on tea.

At such a moment of exaggerated emphasis, the indignant idealist always gives himself the airs of a poet and a prophet; he often appeals to future ages or to foreign countries; to the heights of heaven or to the ends of the earth. But, as a matter of fact, his fault at the moment is simply lack of imagination. He cannot really imagine himself in any other time, in any other country, or in any other world. He cannot imagine himself in any other social situation except that which he is in at the moment. If the whole country seems to be roaring for somebody to lead it in a special direction, the vision of that violent unanimity is overpowering; it is too vivid for some people to be able to see through it, to another time or mood, when things shall move in another direction; and the leader in the old direction will be accused of having misled us rather than led us. Hardly anybody living in the thick of all the things the papers and the public said about

Mr. Ramsay MacDonald at the time of the Stockholm scheme to stop the war could have believed what things they themselves would afterwards say about him at the time of the first National Ministry that went off the Gold Standard. Hardly any of them, when they were saying what they said about him as the National Premier, could have believed they would ever say what they are saying about him now. It is not for them exactly a rational, but rather a physical impossibility. It is not only the victory of the present over the past, or the victory of the present over the future; it is, above all, the victory of the present over the absent. One moment can fill the whole

him with courtiers or salesmen. But to him the State, and especially the state of the State, is what the store and the goods are to the salesman. That particular truth, about that particular topical situation, is the only sort of goods he has to deliver; the only sort of goods and the only sort of good. He feels he is travelling in truth, and forgets he is travelling in time. He is never ready for the Slump. Similarly, the Parliamentary position is to the Parliamentarian, even the decent Parliamentarian, almost exactly what the Palace was to the old courtier. It is something he needs so much that he is sure it will always be needed. He is never ready for the Revolution.



MR. ROOSEVELT'S NEUTRALITY DECLARATION: THE PRESIDENT DELIVERING HIS MESSAGE TO A JOINT SESSION OF THE TWO HOUSES OF CONGRESS IN WASHINGTON.

President Roosevelt's eagerly awaited Message to the Joint Session of the two Houses of Congress was delivered on January 3 and was heard by packed galleries and by uncounted millions of Americans. Part of the speech was a challenge to political opponents at home; in the remainder the President defined afresh and enlarged his neutrality policy, and denounced the nations which, in seeking satisfaction for grievances, have "impudently reverted to the old law of the sword" and are thus "jeopardising world peace." The President expressed the determination of the American people to withhold arms from belligerents and to restrict within "normal" limits all materials facilitating the prosecution of war. In this photograph Vice-President John Garner (left) and Speaker of the House Joseph Byrns are seen seated under the flag behind the President.

mighty universe; one place can block up the whole perspective of time or eternity. That which exists is always for an instant ten thousand times stronger than anything that ever will exist or ever did exist.

Only imagination of a quite towering and titanic sort can really see the other side of the moon; the other side of the month or the moment. Only a sort of poet could be practical enough to say, as did one great man, "They cry 'Hosanna' to-day; they will cry 'Crucify' to-morrow." The practical politician is almost always duped and deluded by the particular sort of practical politics that are at that moment being put into practice. There is no man more likely to fail at any great crisis of change than the successful man; because the very fact of his having built so huge a success on the foundations he knew proves that he probably thought them more solid than they really are. So fared successful courtiers when the Revolution ruined the Court in France; so fared successful salesmen when the Slump wiped out the trade in America. Such men have learnt only one trade; and are blinded and bewildered when they see how much narrower is the trade than the truth. Perhaps, in dealing with the more decent sort of idealistic demagogue, who does often mean at the moment to speak the truth, it is unfair to compare

Thus it is really out of sheer conservatism that he makes his wild vows and revolutionary promises. Even if his environment irritates him into making them, he assumes that there will be always the same environment, and therefore always the same irritation. He simply cannot believe that he may be much more irritated with something quite the contrary, only a month or two afterwards. What is the matter with him is not that he changes so much, but that he expects change so little. And this is one of the reasons why it is good for men to have a religion or philosophy; something that covers the cosmos and connects them with the very various moral conditions in which they might come to be. The visions of the spirit have to be very vivid to be anything like so strong as the sight of the eyes. And the sight of the eyes can narrow the spirit. One of the advantages of those funny things that the critics always call creeds and dogmas is precisely that they are just beyond the atmosphere of the actual things around us at any moment; and without them, those things bulk much too big.

When I was young, I wrote a "Defence of Rash Vows"; a defence I am still ready to defend. But then I meant it in the sense that all vows are rash, even when they are right. In the recent political and moral atmosphere, it seems to mean that vows may be infinitely rash, because nobody intends to keep them. It seems to be the fruit of a modern combination between large views and short memories. It is necessary that every political generalisation should be wide enough to extend to the end of the world, and yet not quite firm enough to extend to the end of the week. I would, therefore, deprecate these large promises and loose fulfilments, and suggest that self-respecting people should avoid that manner of speech both in public and private life. The habit of saying in a heated manner, "Never will I eat another Spanish onion, after the abominable conduct of the Infanta of Spain," or "I will not go inside a church, dead or alive, after the way the Archdeacon winked at the German governess"; or "John Juggins shall never cross my threshold, so long as I live" . . . this habit suffers from that lack of philosophic survey which means that a man does not know the meaning of his own words. He has not considered starvation in the Pyrenees with nothing but a Spanish onion; or whether when he is dead he can prevent Archdeacons from burying him; or what will happen when the house is on fire and Mr. Juggins has become a fireman. These incidents are culled from private life; and even there, perhaps, are rather rare flowers; but the same moral applies to larger growths; to the tree of liberty and the laurel of fame.

THE WIDESPREAD HAVOC OF THE GALE:

DESTRUCTION BY WINDS WHOSE VELOCITY EXCEEDED
90 M.P.H.; AND THE THAMES IN FLOOD.



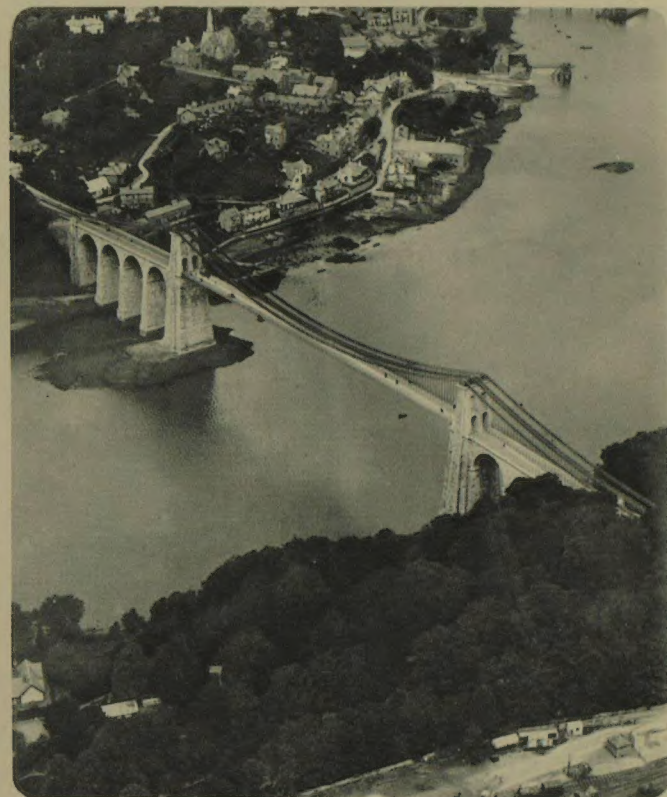
ONE OF THE MANY MISHAPS CAUSED BY THE RECENT GALES AND BAD WEATHER:
A SCENIC RAILWAY IN THE AMUSEMENT PARK AT RAMSGATE WRECKED BY A HEAVY
FALL OF CLIFF.



PROOF OF THE VIOLENCE OF THE WIND IN THE WEST: A HOUSE IN BUDLEIGH
SALTERTON, DEVON, WHOSE INMATES HAD NARROW ESCAPES WHEN IT WAS
COMPLETELY DEMOLISHED.



AT SEVERN BEACH, BRISTOL, WHERE THE SEA INVADDED THE FORESHORE AND MOUNTAINOUS WAVES BROKE UP
CONCRETE STRUCTURES: HUTS AND BUNGALOWS WASHED INTO ADJACENT FIELDS.



THE FAMOUS MENAI SUSPENSION BRIDGE, LINKING ANGLESEY WITH
THE MAINLAND, WHICH THE GALE SWUNG SO VIOLENTLY THAT
TRAFFIC HAD TO BE STOPPED.



WHERE THE GALE BLEW A WALL OVER ON TO THE BACKS OF ADJACENT HOUSES,
AND CAUSED THE DEATH OF ONE PERSON: A SCENE AT BRADFORD, MANCHESTER.

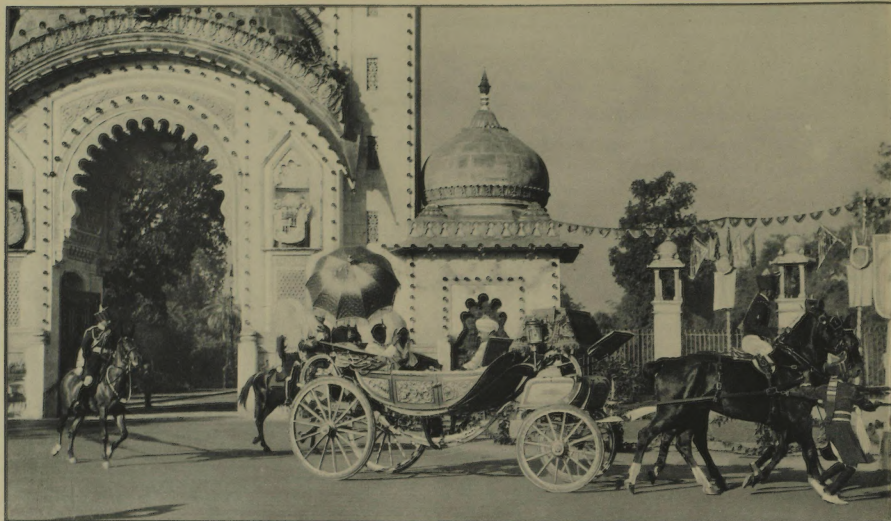
Stormy weather throughout the British Isles, the effect of a very intense depression over the West Coast of Ireland, reached its climax with a gale which produced winds of a velocity of over ninety miles an hour. It was so severe on the north-west coast that the Menai Suspension Bridge, the sole line of communication for road traffic between Anglesey and the mainland, had to be closed. It was found that the bridge was swinging free of its approaches in the wind. Telegraph and telephone wires which run under the bridge were severed. The bridge, it is interesting to note, is over a hundred years old, and was opened by the Duke of Wellington. The gale was responsible for many mishaps throughout



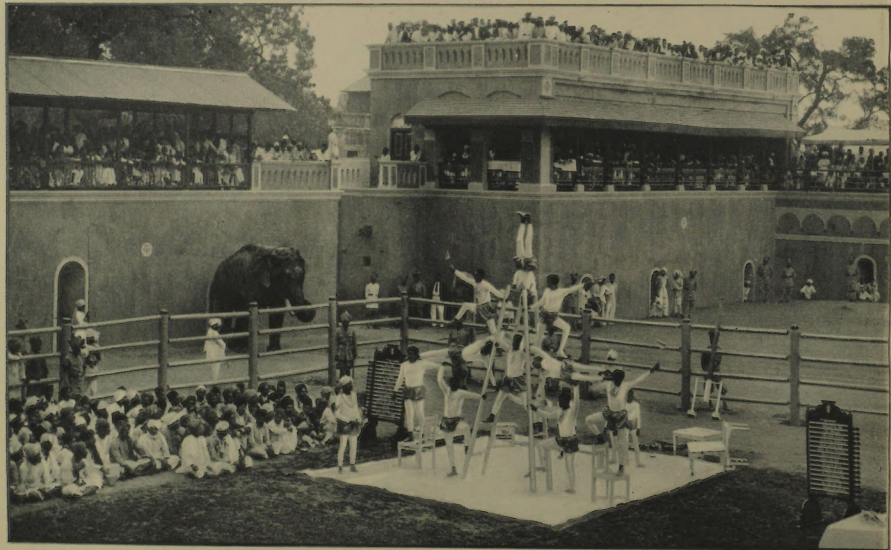
THE WATCH ON THE THAMES EMBANKMENT: A PHOTOGRAPH SHOWING THE HIGH
LEVEL REACHED BY THE RIVER, WHICH PASSED THE DANGER-MARK.

the country. One of our photographs shows the scene after a wall bordering the playground of St. Bridget's School, Bradford, Manchester, was blown down and had crashed on the back of neighbouring houses. A five-hundred-ton fall of cliff at Ramsgate moved a scenic railway and wrecked much of the structure. In London, an exceptionally high tide made it necessary to keep a watch on the Thames Embankment from Blackfriars to Putney on January 11. The river rose beyond the danger-mark in several places. Fortunately, the embankments withstood the tremendous pressure to which they were subjected, and, after a period of grave anxiety, the tide began slowly to recede.

THE DIAMOND JUBILEE OF H.H. THE MAHARAJA GAEKWAR—A PRINCE BROUGHT FROM OBSCURITY TO RULE BARODA.



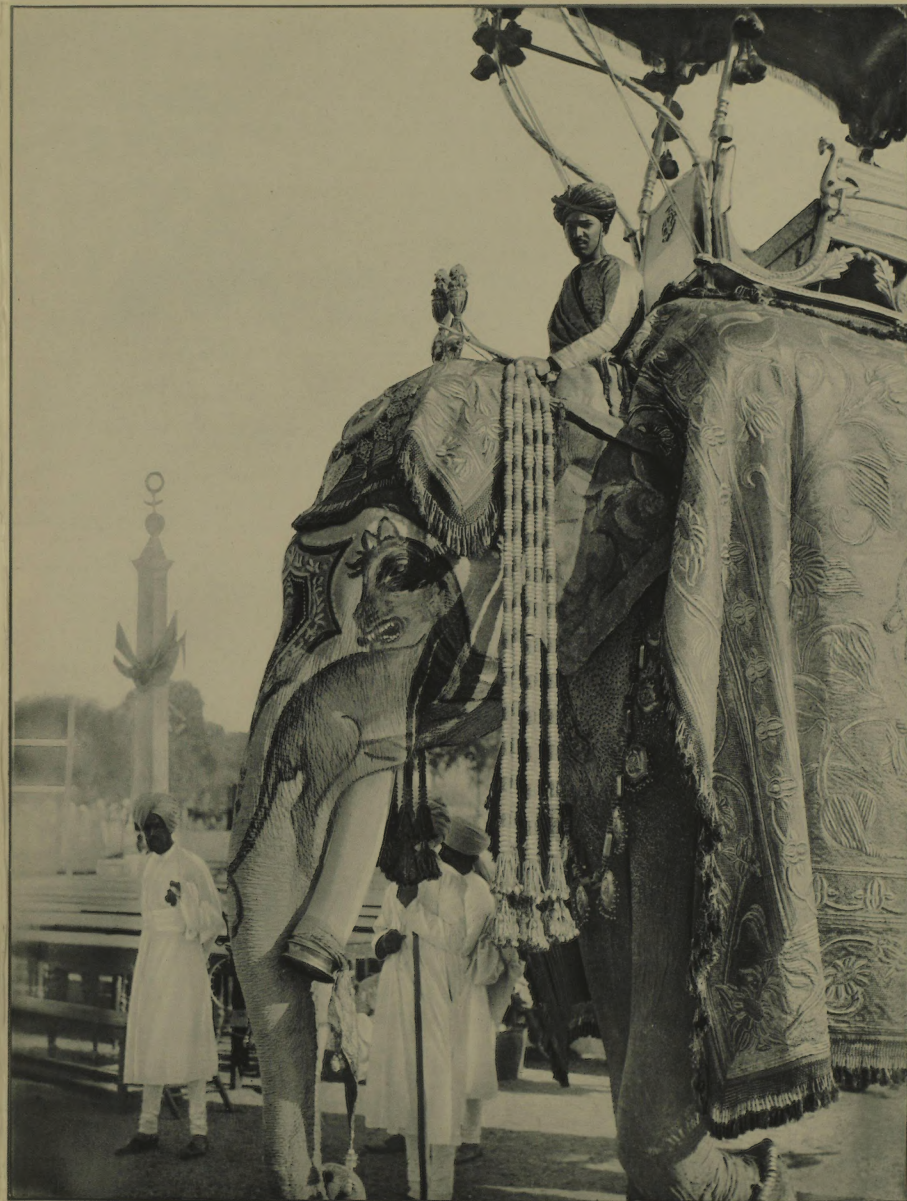
THE STATE PROCESSION TO THE DURBAR: THE MAHARAJA OF BARODA, ACCOMPANIED BY THE MAHARANI, DRIVING FROM THE PALACE IN A GOLD CARRIAGE, ESCORTED BY A BODYGUARD—FESTIVITIES TO MARK THE SIXTIETH ANNIVERSARY OF HIS HIGHNESS'S RULE.



AN ACROBATIC PERFORMANCE AS AN ITEM IN THE SPORTS PROVIDED AT THE MAHARAJA OF BARODA'S GRAND DURBAR—AN OCCASION ON WHICH HIS HIGHNESS ANNOUNCED THE PROVISION OF A CRORE OF RUPEES (£750,000) FOR RURAL BETTERMENT IN HIS STATE.

H.H. the Maharaja Gaekwar of Baroda celebrated the Diamond Jubilee of his accession in public festivities which began on January 1 and continued for ten days. The sixtieth anniversary actually occurred in 1935, but the Maharaja, who was anxious to be in London for the King-Emperor's Silver Jubilee, postponed his own Jubilee celebrations until this year. His Highness has had an astonishing career. In 1875, when an unlettered boy of twelve, he was adopted by the widow of Khande Rao, a former ruler, and, being a descendant of the founder of the Gaekwar family,

he was brought from his obscure home in the village of Kaviana, in Nasik, and was lifted by the British Resident to the *gadi* of Baroda State. After a minority of six years he was invested with full ruling powers, and has ever since given proof of his abilities as one of the most enlightened and progressive rulers of India. Baroda has a population of about two and a half millions, predominantly Hindu, and an area of 2164 square miles. Its festivities reached their climax on January 5, when the Viceroy and Lady Willingdon arrived to attend a garden party and banquet.



AN ANIMAL PAINTED ON AN ELEPHANT SO THAT THE EYE COINCIDES WITH THE ELEPHANT'S EYE: GORGEOUS TRAPPINGS AND DECORATION FOR THE FESTIVITIES AT BARODA, WHICH RECALLED THE FABLED POMP AND PAGEANTRY OF THE EAST.

THE UNION JACK FLYING ON THE ABYSSINIAN FRONTIER. THE SOMALILAND CAMEL CORPS IN BRITISH SOMALILAND.



AN N.C.O. OF THE SOMALILAND CAMEL CORPS: COMPANY SERGEANT-MAJOR OMAR MIRREH, WHO HAS SERVED TWENTY YEARS IN THE CORPS.



TYPICAL OF THE NATIVES RECRUITED FOR THE SOMALILAND CAMEL CORPS: CORPORAL MAHMOUD JAMA, WHO HAS SERVED FOURTEEN YEARS IN THE CORPS.



A FINE-LOOKING NATIVE SOLDIER: LANCE-CORPORAL OMAR ROBLEH, WHO HAS SERVED FOUR YEARS IN THE SOMALILAND CAMEL CORPS.



MEN OF THE SOMALILAND CAMEL CORPS TENDING THEIR BEASTS AT EVENING STABLES IN THE BRIEF AFRICAN TWILIGHT: EACH MAN SQUATTING BEFORE HIS CAMEL AND SPREADING OUT ITS FOOD ON A PIECE OF SACKING.



THE CAMEL CORPS OF THE KING'S AFRICAN RIFLES ON THE GREAT PLAIN AT TUGWIJALEH, BRITISH SOMALILAND—AN ENDLESS PRAIRIE OF KNEE-HIGH GRASS BURNED A BRIGHT YELLOW BY THE SUN, EVEN MORE DAZZLING THAN SAND.



PAY PARADE OF A COMPANY OF THE SOMALILAND CAMEL CORPS AT TUGWIJALEH: A FORCE WHOSE MEN ARE RECRUITED FROM THE SOMALI NATIVES; WITH HEAD-QUARTERS AT BURAO, IN THE CENTRE OF THE PROTECTORATE.



THE UNION JACK FLYING ON THE ABYSSINIAN FRONTIER OF BRITISH SOMALILAND: A BORDER PATROL OF THE SOMALILAND CAMEL CORPS, LED BY A BRITISH OFFICER, OPERATING AT THE CONFINES OF THE PROTECTORATE; SHOWING A TREE WHICH STANDS IN ABYSSINIAN TERRITORY.



A PICTURESQUE UNIT OF THE KING'S AFRICAN RIFLES, WHOSE MAIN FORCES ARE STATIONED IN NYASALAND, KENYA COLONY, UGANDA, AND TANGANYIKA TERRITORY: MEN OF THE SOMALILAND CAMEL CORPS PATROLLING THE ABYSSINIAN FRONTIER NEAR TUGWIJALEH.

THE Somaliland Camel Corps is a section of the famous King's African Rifles and forms one of the most picturesque units in all the armed forces of the Empire. It is designed to defend the Somaliland Protectorate, and has, naturally, in recent months, undertaken special duties in the patrolling of the Abyssinian border. The King's African Rifles is a regular regiment with native personnel drawn from numerous tribes, under officers seconded from the British Army. It consists of six battalions, which are stationed in Nyasaland, Kenya, Uganda, and Tanganyika, and of the Somaliland Camel Corps, which has its headquarters at Burao, in the centre of the Protectorate. The Camel Corps comprises four hundred and thirty-seven officers and men, and has a reserve of a hundred and fifty men. Its duty is to protect a territory the area of which is about 68,000 square miles. Some of our photographs show types of the native recruited for the Camel Corps—and they are types which serve with conspicuous success. The Somali, after two years' training, makes an excellent rifleman, for he is fascinated by the efficiency of firearms.



THE WORLD OF SCIENCE.



THE BLACK-WINGED STILT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IN browsing over the delightful pages of Gilbert White's "Natural History of Selborne," which I frequently do for refreshment, I came across one of his numerous letters to Pennant concerning the black-winged stilt. "In the last week of last month" (April 1779), he remarks, "five of those most rare birds, too uncommon to have obtained an English name, but known to naturalists by the terms of *himantopus* . . . and *charadrius himantopus*, were shot on the verge of Frensham Pond, a large lake belonging to the Bishop of Winchester . . . in the County of Surrey. The pond-keeper says that there were three brace in the flock; but that after he had satisfied his curiosity, he suffered the sixth to remain unmolested." Why would one not have sufficed to satisfy this very pardonable curiosity?

This was the common fate then—as now—of rare birds brought by some unfortunate chance to this country. And then—as now—the "field-sportsman" sallied forth in the early morning to get as big a bag as he could before his return home in the evening. For choice he would kill "game-birds," snipe, woodcock, or wild-fowl, but all was game that came within gun-shot. Thus, for example, Lubbock, in his "Fauna of Norfolk," tells of one memorable day when he shot no fewer than sixteen bitterns! They were shot, not for the table, but because they presented irresistible opportunities to shoot at moving targets! It did not occur to him, nor to the pond-keeper of Frensham Pond, that this was not really "sport," but wanton slaughter.

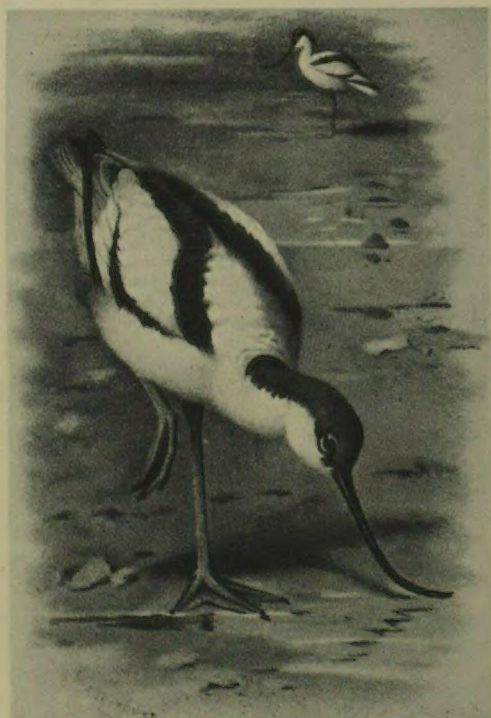
But let me get back to my stilt. Gilbert White secured one of the birds, and was, very naturally, amazed at the quite extraordinary length of its legs; and well he might, for the exposed portions are 10 in. long, and one must add nearly another 2 in. to the true knee-joint concealed within the body. In musing over these quite extraordinary legs, he ventured on some comparisons. "Had we seen," he remarks, "such proportions on a Chinese or Japanese screen, we should have made large allowances for the fancy of the draughtsman. . . . My specimen, when drawn and stuffed with pepper, weighed only four ounces and a quarter, and hence we may safely assert that these birds exhibit, weight for inches, incomparably the greatest length of legs of any known bird. The flamingo, for instance, is one of the most long-legged birds, and yet bears no manner of proportion to the *himantopus*: for a cock flamingo weighs, at an average, about four pounds avoirdupois; and his legs and thighs measure usually about twenty inches."

According to his estimate, the legs of the flamingo, matched with those of the stilt, should measure "one hundred and twenty inches and a fraction—viz., somewhat more than ten feet: such a monstrous proportion the world never saw."



THE BLACK-WINGED STILT (*HIMANTOPUS CANDIDUS*): A BIRD OF THE PLOVER TRIBE—REMARKABLE FOR THE LENGTH OF ITS LEGS—WHICH IS TAKEN IN ENGLAND OCCASIONALLY AND GAVE GILBERT WHITE MATTER FOR COMMENT.

Photograph by D. Seth-Smith.



THE AVOCET: A REMARKABLE BIRD WHICH BRED IN THIS COUNTRY ANNUALLY IN FORMER CENTURIES, BUT IS NOW ONLY AN OCCASIONAL VISITOR; SHOWING THE PECULIAR UPTURNED BEAK. The avocet is a near relation of the stilt and also has legs of great length. The slender, upturned beak is used for the capture of aquatic worms and insects and small crustacea. When the bird is feeding, the beak is held level with the water and swung from side to side. A kind of zigzag track is made when feeding on a mud surface.

Reproduced from "The Birds of the British Isles. . . ." by Courtesy of the Publishers, Messrs. Frederick Warne and Co.

Since the stilt, at any rate within historic times, has never bred in any part of the British Islands, the slaughter of the pond-keeper of Frensham is less reprehensible than is the case with birds like the avocet, the ruff, or the bittern, for example, which, a hundred years ago, bred with us annually. A few pairs of bitterns, rigorously protected, still nest with us. Records of vagrant stilts date back at least to the days of Gilbert White. And more have been killed in Norfolk—seventeen—than any other county. Surrey comes next with eight.

It obtains its food from the surface of the water, by wading, picking up with its long, slender beak insects, floating larvæ, small molluscs, tadpoles, and, possibly, spawn of frogs and fishes. Its nest, always placed near the water, is composed of fragments of leaves and stalks mixed with mud. But how it contrives to collect mud with so slender a beak is a mystery. The normal number of eggs laid is four. They are clay-coloured, with black spots and irregular blotches, but occasionally, for some unknown reason, the oviduct fails to secrete pigment, or no more than enough to make a record here and there, so that the shell is almost unmarked.

It should be noted that breeding may take place before the full mature plumage is attained. In this, the upper parts, save the head and neck, which

are white, are black, with a metallic green gloss. But the breast, in the living bird and freshly-killed specimens, has a beautiful rosy-pink tinge. This, however, fades very shortly after death. Some of the gulls and terns show also this fleeting but very beautiful pink tinge on the breast. This curious fact is matched in the goosander and merganser, which have a like evanescent coloration on the breast, but here it is salmon-pink. So far no one has been able to discover the nature of this coloration, which seems to be, and probably is, due to some structural peculiarity of the substance of the feathers which is dependent on the vitality of the bird. As a rule we find that the bright colours of feathers are restricted to their exposed portions. But some of the bustards have these covered areas of a bright pink hue. Here again no explanation of this curious fact has been found.

The flamingo used by Gilbert White as a standard of comparison, in regard to the length of its legs in relation to the weight of the body, we may be fairly sure, was the rosy-flamingo (*Phoenicopterus roseus*), which has more than once been killed in England, and in prehistoric times may have bred here. As will be seen in the photograph below, its legs are conspicuously long, though, relatively, not as long as in the stilts. It feeds by wading, as do the stilts; but after a very different fashion, having a beak unlike that of any other living bird, the lower jaw being trough-shaped and downwardly bent, the upper jaw closing over it like a lid; while the tongue is thick and fleshy, as in the anserine birds. With this fishing apparatus it captures small crustaceans and insects, turning the head downwards in a quite peculiar manner.

All the flamingoes are noted for their gorgeous hues of pink and scarlet, but the intensity of this coloration seems to be derived from the crustaceans on which it feeds. In our Zoological Gardens, I have been told, these colours are greatly diminished unless they can get a sufficiency of this "colouring medium." If this be so, it is the more interesting, since in few other birds is there this direct connection between



THE FLAMINGO: A BIRD WHICH MAY WELL HAVE BRED IN ENGLAND IN PREHISTORIC TIMES, AND HAS BEEN KILLED HERE ON SEVERAL OCCASIONS—USED BY GILBERT WHITE FOR COMPARISON WITH THE STILT IN THE MATTER OF LONG-LEGGEDNESS.—[Photograph by D. Seth-Smith.]

the food and the intensity of the coloration. We find it, however, in captive birds, as witness cayenne-fed canaries and bullfinches fed on hemp-seed, which turns the plumage black. But there are other things worth noting about this remarkable bird. For example, it builds a nest of mud, a great cylinder which may be as much as 2 ft. high, with a hollow at the top for the eggs. My old friend, the late Mr. Abel Chapman, had to fight a libel action over the matter of these mud-nests! He disputed the statement which had been made that during incubation the bird sits astride the nest, with a leg on either side! But he was able to show, beyond a peradventure, that it sits, as do other birds, with its legs doubled up under the body.

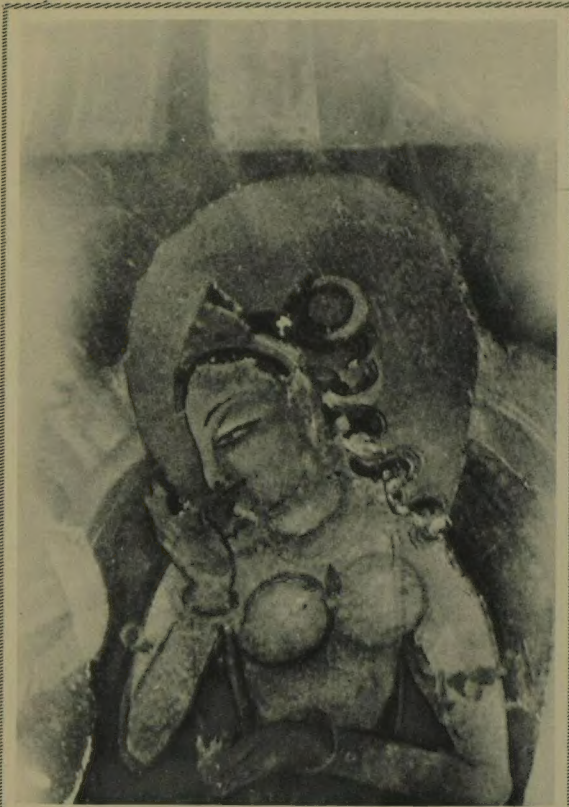
HITHERTO UNKNOWN IN TIBET: PAINTINGS RECALLING THE ART OF AJANTA.



THE PAINTED CEILING OF AN OLD CAVE NEAR PIANDUNKAR: A DECORATION OF PATTERNS AND OF HUMAN AND ANIMAL FIGURES DISCOVERED IN THE HIGHLANDS OF TIBET.



A STRIKING FIGURE AMONG THE OLD INDIAN FRESCOS OF MANGNANG: ONE OF THE MOST IMPORTANT OF SIGNOR TUCCI'S MANY ARTISTIC DISCOVERIES IN WESTERN TIBET.



THE ART OF AJANTA RECALLED BY ONE OF THE FRESCOS AT MANGNANG: A LINK BETWEEN INDIAN AND WESTERN TIBETAN ART.



FRESCOS IN ONE OF THE TEMPLES OF DAVAZUNG ILLUSTRATING SCENES OF THE LIFE OF BUDDHA: PROBABLY TWELFTH-CENTURY WORK BY AN ARTIST FROM KASHMIR.



ONE OF THE FINEST OF THE INDIAN FRESCOS AT MANGNANG: ART AKIN IN STYLE TO THE CAVE PICTURES OF AJANTA.



TWO OF THE SIXTEEN ARHATS IN MURAL FRESCOS AT PIANDUNKAR: FIGURES REPRESENTING SOME OF THE FIVE HUNDRED ORIGINAL DISCIPLES OF BUDDHA, WHO OCCUPY THE HIGHEST RANK OF BUDDHIST SAINTSHIP.



INDIAN GODS AND GODDESSES AMONG THE FRESCOS OF ZAPARANG: AN ART, HITHERTO COMPLETELY UNKNOWN, DISCOVERED BY SIGNOR TUCCI; AND SHOWING STRONG INDIAN INFLUENCE ON THE ANCIENT CULTURE OF WESTERN TIBET.

Signor Giuseppe Tucci, a member of the Italian Royal Academy, returned to Italy recently after a fifth exploration of western Tibet. It was to the western provinces of the country that he devoted his several journeys, mainly because of their interest as the path along which Buddhism spread from India into the great plateau land. The illustrations on this page show how strongly the art of that land was affected by influences from India. In the old monastery of Mangnang,

which is situated on the upper waters of the Sutlej River, Signor Tucci found frescoes by twelfth-century Indian painters, probably from Kashmir. They are of unexpectedly high quality, and their discovery is an event of importance. Some of the frescoes recall the famous cave paintings of Ajanta, in Hyderabad, which were done some six centuries earlier. Nothing of the kind had been known in Tibet before. Further photographs are given on the two following pages.

A PATH ALONG WHICH BUDDHISM SPREAD FROM INDIA : SIGNOR TUCCI'S LATEST EXPEDITION TO TIBET.



ONE OF THE SNOWY PEAKS OF MT. KAILAS, 22,000 FEET HIGH: A SACRED MOUNTAIN OF WESTERN TIBET AND THE GOAL OF PILGRIMAGES FROM AS FAR AWAY AS CEYLON AND EASTERN CHINA.



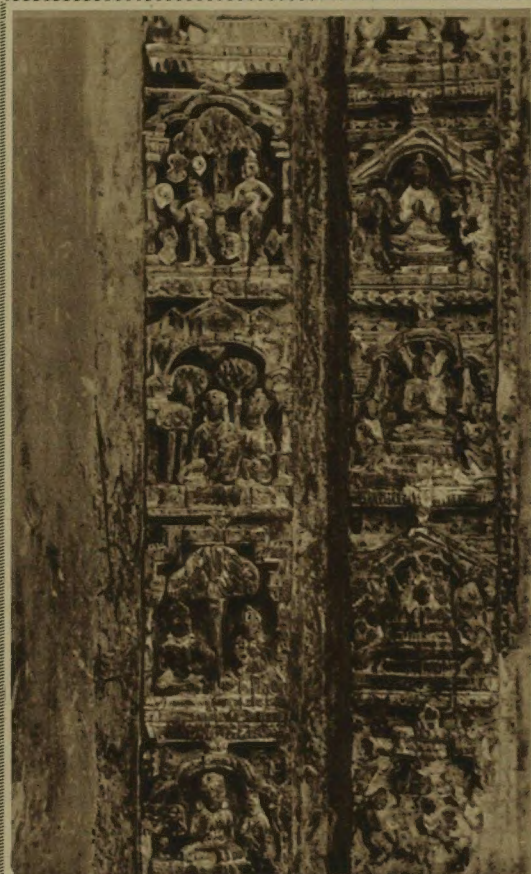
A BOOK COVER, CARVED WITH BUDDHIST FIGURES, FROM THE OLD TEMPLE OF MANGNANG: A RELIC OF THE TIME WHEN WESTERN TIBET WAS SUBJECT TO INDIAN INFLUENCE FROM KASHMIR.



TWELFTH-CENTURY WOODEN PILLARS CARVED BY ARTISTS FROM KASHMIR: A DISCOVERY AT TSAPARANG, IN THE UPPER SUTLEJ VALLEY.



A SPECIMEN OF THE HIMALAYAN ART WHICH SIGNOR TUCCI HAS BEEN THE FIRST TO STUDY THOROUGHLY: A GATEWAY MAGNIFICENTLY CARVED.



FINE CARVING BY KASHMIRI ARTISTS WORKING IN WESTERN TIBET IN THE TWELFTH CENTURY: WOODEN PILLARS FROM TSAPARANG.



A MONUMENT TO THE FAILURE OF THE DOGRAS, MOUNTAINEERS FROM KASHMIR, TO CONQUER TIBET IN 1841: THE TOMB OF THEIR GENERAL ZAROVAR, WHO WAS DEFEATED AND KILLED BY THE TIBETANS.



THE GE-LUG-PA TEMPLE OF DOUGBO IN GUGE, WESTERN TIBET: A SHRINE OF "THE VIRTUOUS SECT," WHICH WAS FOUNDED IN THE FIFTEENTH CENTURY AS A REFORMED SCHOOL OF LAMAISM.

Signor Tucci's fifth expedition to western Tibet, undertaken with the consent and support of the British authorities in India, is thought to have completed the archaeological, historical, and religious exploration of the district. An enormous amount of scientific material was taken to Italy, enough, he says, "to provide study for a whole generation." It includes a large collection of religious texts and works of art, old Bompo manuscripts containing historical accounts and

legends of the sacred Kailas and Manasarowar country, prehistoric objects, two thousand photographs of scientific interest, and a film about 4500 feet long. The camera was operated by Signor Tucci's companion, Dr. E. Gherzi, the excellence of whose work is proved by the illustrations given here, opposite, and on the preceding page. In a most arduous journey, which began last summer, a complete study was made of the temples of western Tibet and of the treasures they contain.

MODERN LIFE AND ANCIENT LEGEND IN TIBET: A COMPLETED EXPLORATION.



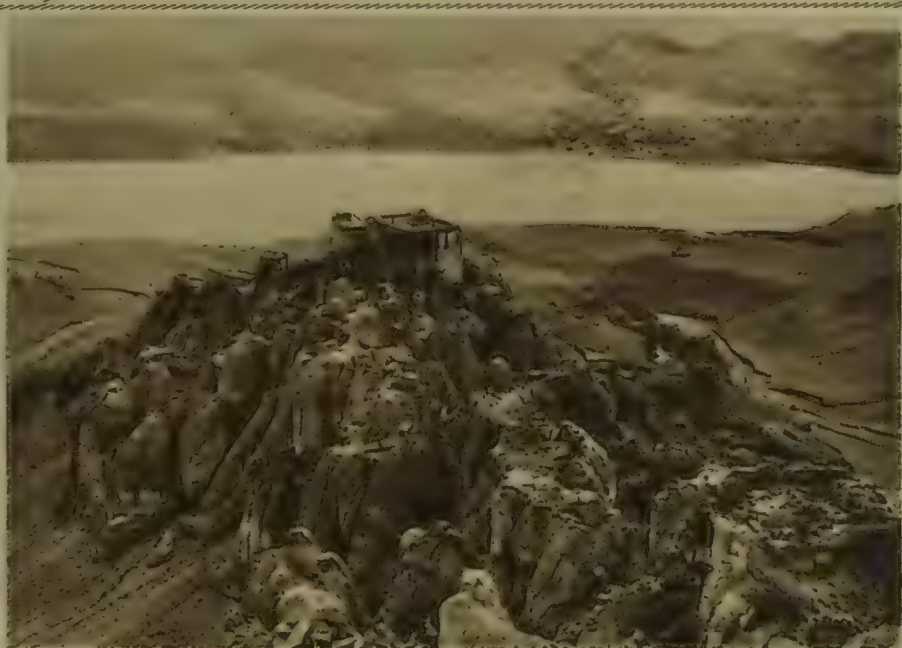
A NEW GOVERNOR OF WESTERN TIBET ARRIVING FROM LHASA AT GARTOK: "HIS EXCELLENCY," MOUNTED ON A BLACK PONY, MAKING A CEREMONIAL ENTRY INTO THE TOWN WITH A RETINUE OF FOLLOWERS.



A FAMOUS ZOGCHEN MAGICIAN IN WESTERN TIBET: A WONDER-WORKER SURROUNDED BY THE PARAPHERNALIA OF HIS CRAFT—IN A LAND WHERE MEN AND WOMEN COMMONLY CARRY LARGE CHARM BOXES.



LADIES OF GARTOK AWAITING THE ARRIVAL OF A NEW GOVERNOR FROM LHASA: WOMEN WEARING ORNAMENTAL HEAD-DRESSES AND LONG CLOAKS OF CLOTH LINED WITH WOOL TO KEEP OUT THE COLD.



THE MONASTERY OF KYUNGLUNG, ON THE UPPER WATERS OF THE SUTLEJ RIVER: ONE OF THE MOST SACRED PLACES OF THE BOMPO RELIGION, REPRESENTING THE OLDER OR PRE-BUDDHIST BELIEFS OF TIBET.



THE INTERIOR OF THE KOJARNATH TEMPLE, WITH OFFERTORY BOWLS PLACED BEFORE THE SHRINE: A FAMOUS PLACE OF PILGRIMAGE BOTH FOR INDIANS AND TIBETANS, NOT FAR FROM THE LIPULEK PASS BY WHICH SIGNOR TUCCI ENTERED TIBET FROM INDIA.



THE YOUNG ABBOT OF THE KOJARNATH TEMPLE: A PRIEST IN A LAND WHERE PERHAPS ONE-FIFTH OF THE ENTIRE MALE POPULATION ENTERS THE PRIESTHOOD.

In his last expedition to western Tibet, some of the results of which are illustrated here, Signor Tucci, with a caravan of forty carriers, left India by way of the Lipulek Pass, just to the west of Nepal. So he reached Purang, where he visited all the neighbouring monasteries, including the famous Shidekar and Kojarnath. He then journeyed round Mt. Mandhata (25,325 ft.), one of the sacred places of Indian legend,

and then, skirting the Manasarowar (the "Lake of Thought") and visiting the nine monasteries around it, he reached Lake Rakas. From there he climbed to holy Mt. Kailas, and thence followed the Sutlej valley to Kyunglung, Mangnang, Totling, and Tsaparang. By way of very high passes (18,000 ft. and even higher), the expedition crossed to Gartok, and then followed the Indus into Kashmir.

THE LADY OF THE BLACK HORSE.

BEING AN APPRECIATION OF

"MIRACLES AND ADVENTURES": By M. A. ST. CLAIR STOBART.*

(PUBLISHED BY RIDER.)

"It is extraordinary," writes Mrs. Stobart, "how, in this world, wherever you chance to be, there is always something that badly needs doing, and still more extraordinary is it that, however inappropriate you yourself may seem to be to do the work, you can, by sheer steadfastness of purpose, get it done. It's no good waiting till someone better suited to the task turns up. . . . The only requisites for success are clean purpose, free from thoughts of self-advancement, and steadfastness of aim."

Mrs. Stobart has certainly practised this principle in every phase of her astonishingly active life. It is not enough to say that she has never shrunk from any task which seemed to need her energies—she has been out of her way to seek one arduous enterprise after another. Adventures come to the adventurous, and we are not surprised to read: "I am really not at all courageous by nature, but I seem to be always pushed into positions in which it is necessary to appear to be brave, to uphold the reputation of my sex or for some similarly tiresome reason." Elsewhere, Mrs. Stobart claims that, in later life, she "once and for all time, banished fear." Whatever the "tiresome reason" there can be no doubt that fear has played an extraordinarily small part in her versatile exploits. The account of them which is published in this volume consists partly of newly-recorded reminiscences and partly of extracts from previous writings.

During girlhood and first marriage, Mrs. Stobart's life was chiefly devoted to an enthusiastic variety of outdoor sports, in several of which—especially golf—she excelled; and she early showed her taste for unfamiliar parts of the world by enterprising fishing excursions to places like Finland, Corsica, and Sardinia. In 1903, for financial reasons, she and her family migrated to South Africa, attracted by the settlement scheme which Lord Milner promoted after the Boer War. Here for four years she lived, with keen enjoyment, the (then) very rough life of the veldt, presiding over a "Kaffir store" of which she did not fail to see the humours. "For six days of the week, I stood behind the counter from sunrise to sunset, selling to half-naked men and women, Swazis and Zulus, beads, jew's-harps, ploughshares, blankets, salt, sugar, every conceivable and inconceivable article obtained from wholesale firms in Johannesburg. . . . My customers came long distances to the store of the Big Missis. I had two names—Big Missis and Inkosikaz, which means Chieftainess." As a Chieftainess, Mrs. Stobart seems to have been a considerable success, holding *indabas*, dispensing both justice and medicine, and exercising what she claims to be a power of healing. Here also she displayed that remarkable facility in languages which was often to stand her in good stead afterwards.

The First Balkan War ended, the indefatigable Mrs. Stobart enjoyed a period of strenuous ranching in British Columbia with her son, and on returning to England again found an opportunity awaiting her energy and organising



"THE LADY OF THE BLACK HORSE": MRS. ST. CLAIR STOBART (MAJOR STOBART) IN THE SERBIAN RETREAT IN 1915, WHEN SHE LED A MEDICAL COLUMN TO SAFETY THROUGH INCREDIBLE HARDSHIPS. (FROM A PAINTING BY GEORGE RANKIN.)



MRS. STOBART STARTING ON AN 81-HOURS' RIDE: THE BEGINNING OF AN AMAZING FEAT OF ENDURANCE WHICH SHE PERFORMED WITH HER SERBIAN MEDICAL COLUMN IN THE RETREAT IN 1915.

Mrs. Stobart, who was given the rank of Major by the Serbians, spent eighty-one hours without sleep, and with only occasional halts, while she was leading her medical column in the terrible Serbian retreat of 1915. The cold at this stage of the retreat was severe and the general conditions were appalling. Later, things became even worse.

Reproductions from "Miracles and Adventures"; by Courtesy of the Publishers, Messrs. Rider and Co.

Returned to England, Mrs. Stobart threw herself into a non-political form of feminism of her own conception. "I thought that in the present agitation women were putting the cart before the horse, and I made up my mind to try and provide proof of women's national worthiness, in the belief that reward of political enfranchisement would be the natural corollary." The result was the formation of the Women's Sick and Wounded Convoy Corps. It was soon called upon for service. In the First Balkan War (1912-13), Mrs. Stobart found a task ready to her hand and appropriate to her ideals, and she "had the satisfaction of welcoming to Bulgaria the first company of women who have, as a self-contained unit, set up and administered a hospital of war within the zone of active operations." Great hardships were endured, and invaluable services rendered in a campaign which opposed every possible obstacle to scientific medical treatment. The experience was to prove a most instructive prelude to an even more important service which awaited Mrs. Stobart in the Balkans a few years later.

be brought before a ferocious German officer who made no pretence of administering justice, she was in imminent danger of being shot out of hand; unexpectedly, however, she was sent to Aix-la-Chapelle and thrown into prison. Here she came before a very different type of German official, who examined her case fairly and courteously, and not only acquitted her of espionage, but actually allowed her to proceed to London. This was assuredly one of the "miracles" on which Mrs. Stobart seemed always able to rely in her moments of greatest difficulty. She wisely observes, however, that "even miracles are not available unless you go half-way to meet them."

Arrived in England, Mrs. Stobart at once collected her nursing unit and took it to Antwerp; but again she was only a little in advance of the invader. She and her gallant band were among the last to leave the doomed city, and she gives a stirring account of its evacuation. After some months at the head of a hospital in Cherbourg, she decided that there was more urgent work to be done in Serbia, and in February 1915 she organised, under the auspices of the Serbian Relief Fund, a hospital unit of forty-five women—seven doctors and eighteen trained nurses, together with cooks, orderlies, chauffeurs and interpreters. With

fine contempt for every kind of danger, hardship, and discouragement—it is impossible to imagine conditions more inimical to the most elementary hygiene—these devoted women waged unceasing war on the typhus terror. Invaluable work was done among the peasants by means of mobile, roadside dispensaries, through which some 20,000 persons passed. So highly did the Serbian authorities value the organisation that they soon invited Mrs. Stobart to assume command, with the rank of Major, of a whole medical column. Thus Mrs. Stobart became Commandant of the First Serbian-English Field Hospital of the Schumadia Division. Besides about a dozen Englishwomen, the unit comprised some sixty Serbian soldiers, to whom their unusual Commandant at once became "Maika" (Mother).

It was not long before the tragic Serbian retreat began, and, as Mrs. Stobart observes, it was not merely the retreat of an army, but of a nation. It is impossible to reproduce here any adequate impression of that grievous journey of six hundred miles, over appalling roads (if such they could be called), through depopulated and famine-stricken country, amid mud, rain, and bitter cold, over the trackless mountains of Montenegro at heights of 8000 ft., and everywhere among scenes of indescribable suffering and desolation. The congestion on the few inadequate roads can well be imagined. "Horses fell and their riders were thrown into the slush; wagons overturned and were then, with their contents, destroyed as the quickest remedy; the road was one long pandemonium. At one bridge, over the River Drin, the scrimmage was even worse than usual. The bridge was so narrow that passage could only be effected in single file, and an officer near me estimated that five thousand wagons were, at one moment, struggling at the entrance for places in the line." The enemy was never far behind, and constantly harassed the fugitives with bombs. With every day of the long retreat, the conditions grew worse. "The track became more and more thickly lined with the dead bodies of oxen and of horses, and worse still—of men. Men by the hundred lay dead; dead from cold and hunger by the roadside, their eyes staring at the irresponsible sky; and no one could stop to bury them. The whole scene was a combination of mental and physical misery, difficult to describe in words. No one knows or ever will know accurately how many people perished, but it is believed that not less than 100,000 human beings lie sepulchred in those mountains." The surprising thing is that anybody should have survived; but through it all, Major Stobart, "the Lady of the Black Horse," led her column—at one stage remaining in the saddle for eighty-one hours continuously, and always rendering medical aid—until at last she brought it to Scutari and comparative safety.

These outstanding adventures and works of mercy and gallantry by no means exhaust all Mrs. Stobart's activities. She has been a lecturer in England, America, and Ireland; journalist, author, playwright, and, of late years, prolific



MRS. STOBART AS SHE IS TO-DAY—AFTER A LIFE TEEMING WITH EXCITEMENTS OF MANY KINDS, INCLUDING A NARROW ESCAPE FROM DEATH AT THE HANDS OF THE GERMANS IN BELGIUM IN 1914.

hymn-writer; she has for many years past been prominent in Spiritualism; she has been a candidate for the London County Council; and she has been an organiser of the "World Fellowship of Faiths." Mrs. Stobart may certainly claim that wherever "there is something that badly needs doing," she has not been found wanting.

C. K. A.

* "Miracles and Adventures": An Autobiography. By M. A. St. Clair Stobart. (Rider and Co.; 18s.)

A BULL "DERBY" IN THE ISLAND OF MADURA : MALAY CATTLE-BREEDERS WHO DRIVE THEIR BEASTS IN RACES.



A PAIR OF MADURESE BULLS BEFORE THE START OF A RACE; SHOWING THE CHARIOT ON WHICH THEIR OWNER-DRIVER CROUCHES DURING THE CONTEST.



GORGEOUS DECORATION FOR THE CATTLE AT THE PARADE WHICH PRECEDES THE RACE: HIGH STANDARDS, AND ORNAMENTS OF LEATHER AND VELVET FACED WITH SILVER AND BRASS.



THE RACE IN PROGRESS: BULL TEAMS OF TWO ANIMALS YOKED TOGETHER CHARGING BY WITH THE DRIVERS CROUCHING LOW OVER THEIR NECKS—THE CLIMAX OF THE SEASON'S BREEDING, FOR THE WINNER IS ACCLAIMED THE BEST CATTLE-BREEDER OF THE ISLAND.



(LEFT) A FINE SPECIMEN OF THE CATTLE OF MADURA, GAILY DECORATED: AN ANIMAL BRED FOR SPEED.

THE island of Madura lies off the north-east coast of Java, from which it is separated by a narrow strait. Its two million or so inhabitants are governed by Sultans under the dominion of Holland. The people are of the same racial stock as the Javanese, but shorter and more sturdily built. Among their peculiar customs is that of cattle-racing, which creates tremendous interest. Every year, usually in September, the cattle-breeders meet for the contest. The breeders themselves race their own pairs of cattle and the winner enjoys great fame for a year as the best breeder. The bulls are decorated for the parade before the race, and the owners strut proudly round beside their animals. There is much betting on the result.



(RIGHT) THE BULL DRIVER: A TYPICAL MADURESE, OF A STOCK LIKE THAT OF JAVA, BUT SHORTER AND STURDIER.

ELECTRICITY—ONE OF THE MOST STUPENDOUS DISCOVERIES.

VI.—OSCILLATING ELECTRICAL CIRCUITS.

By PROFESSOR W. L. BRAGG, O.B.E., M.A., Sc.D., F.R.S., Longworthy
Professor of Physics in the Victoria University of Manchester.

(See Illustrations on the Opposite Page.)

The following article concludes the series written for us by Professor Bragg on the basis of his six lectures on electricity delivered at the Royal Institution. The preceding five articles appeared respectively in our issues of Dec. 14, 21, and 28 last, and Jan. 4 and 11. They have all been illustrated, like the present one, with diagrammatic drawings specially made for us by Mr. G. H. Davis, under Professor Bragg's supervision.

THIS last article of the series describes the properties of oscillating electrical currents, and the way in which they are used in wireless telegraphy and telephony. A *direct current* runs steadily around a circuit. An *alternating current* runs first one way, then the other, changing its direction many times a second. I have explained in a previous article how an alternating current is produced by a generator, and why we use it in preference to direct current as the standard system of supply in this country. An *oscillating current* also runs backwards and forwards in a circuit, but we must distinguish between it and an alternating current and understand the different conditions which produce it.

If we have a weight at the end of a spring, or at the end of a flexible rod (see illustration No. 1 on the opposite page), it can be made to "oscillate." When it is displaced and let go, it swings backwards and forwards. The springiness of the rod tries to bring it back to the up-right position, but by this time it has got up speed and shoots through the central position and over to the other side again, bending the rod the opposite way, and so has to come back again when the process is repeated. We are all familiar with many types of oscillation. By giving the thing which is oscillating a small push in the right direction during each swing, we can keep it going. We do this when we keep up the motion of a child in a swing. The escapement of a clock does it to the pendulum or balance-wheel.

An oscillating electrical circuit consists of a "condenser" and an "inductance." For instance, we may have two metal plates with a gap between as condenser, and a coil of wire connecting the plates as inductance. If we give the condenser an electrical charge, it is like compressing or extending a spring. If we now let the condenser discharge through the coil of wire, the current continues to run even after the condenser has discharged because of the effect of induction, and charges up the condenser the opposite way. It then discharges back again, and so the current rushes backwards and forwards just like the weight oscillating on the springy rod. Illustration No. 3 shows

an oscillating mechanical model in which the springs represent the condenser and the cylinder the inductance.

The top right-hand illustration (No. 2) shows an experiment which illustrates the storing up of energy in a condenser. An electrical machine is charging up its terminals positively and negatively. A torrent of sparks passes between the terminals. If now we connect condensers to each terminal, the sparks pass at longer intervals, but each is much more brilliant and gives a much louder crack because considerable energy accumulates in the condensers before each spark passes.

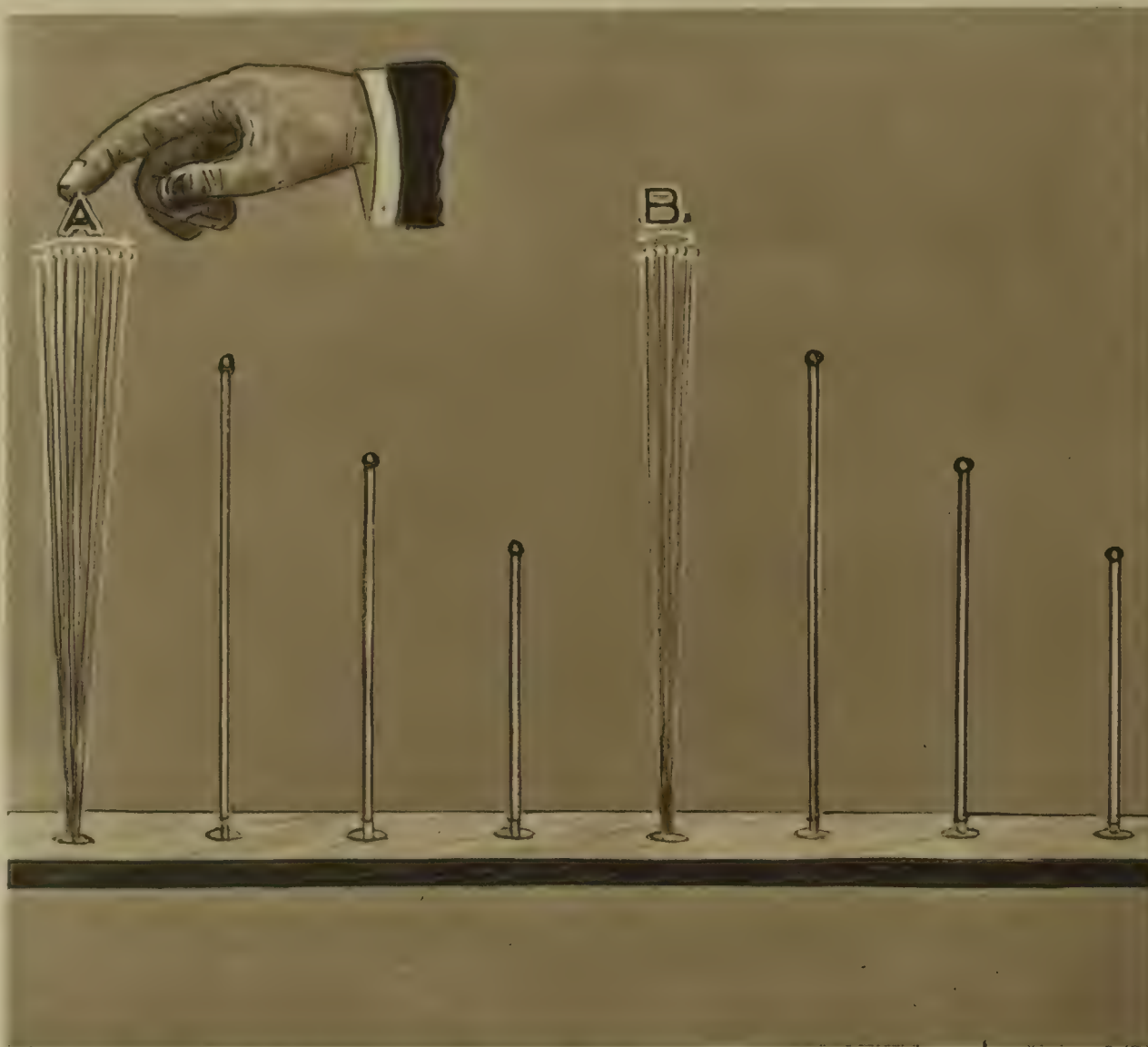
The Tesla Coil is an example of a simple oscillating circuit. The glass jars in the foreground have inner



immediately fatal if it were "direct" or "low-frequency." High-frequency currents are much used in medical work.

The lower right-hand drawing shows an induction furnace. Oscillations are set up in the coil of wire which is seen in the foreground. In this case the oscillations are kept up by a "valve" like that in a wireless set, only much larger. We can arrange that a valve gives the current a push in the right direction during each oscillation and so keeps the oscillations up, just as a clock escapement gives the pendulum a push during each swing. If a piece of metal is put inside the coil, the currents in the coil induce electrical currents in the metal, as explained in the third article of this series. The currents are so violent that the metal becomes hot and melts. On the other hand, a non-conductor, such as the earthenware crucible in which the metal is placed, is not heated, because no currents can run in it. The metal is heated, from inside, as it were, and not from outside, and the induction furnace is therefore an extremely convenient way of melting metals.

In the central illustration is shown a large valve made by Metropolitan Vickers, which is maintaining oscillations in the single loop of wire seen at the top on the left. If a pointed conductor is attached to the loop, the voltage attained in the oscillations is so high that a great flame of discharge spreads from it into the air. The same valve is seen in the bottom left-hand sketch. The oscillations are being



DEMONSTRATING THE PRINCIPLE OF RESONANCE, APPLIED IN "TUNING": RODS, SURMOUNTED BY WEIGHTS, THAT RESPOND TO VIBRATIONS ONLY FROM A ROD OF EQUAL HEIGHT.

This simple diagram clearly illustrates the principle of Resonance. When one of the weights on the end of a flexible rod is set in vibration, only the weight on the rod of a corresponding height responds. For instance, if the tallest rod "A" is set in motion, only the rod and weight "B" at a similar height responds. The remaining rods and weights remain motionless. On the other hand, if any of the other rods is set in motion, only the rod at its own height responds.

and outer coatings of tinfoil which form the plates of a condenser. The induction coil in the background charges them up. When charged up to sufficient extent, they discharge across a spark gap and through a few lower turns of the "coil" of wire on a frame shown in the illustration. The rapid oscillations of current produced by the condensers and lower coils excite sympathetic oscillations in all the coils above. We can get many striking effects. In a dark room, every projecting part of the Tesla coil is seen to have a glowing aura of sparks. If one holds a metal rod near the coil, a torrent of sparks passes to it. These sparks do not hurt. Ordinarily one would get a tremendous shock from such a discharge, but the "high-frequency" oscillations are so rapid (several millions a second) that the current only warms the hand and arm without inflicting any pain. By holding one wire from an ordinary electric lamp in the hand, and presenting the other to the coil, sufficient current to light up the lamp brilliantly passes through one's body. A current of this magnitude would be

picked up by the loop linked to a condenser in the apparatus in the foreground. The operator is "tuning" the circuit by moving one set of condenser plates with respect to the other set. When he hits off the right position of the plates, the sympathetic oscillations in the loop are so violent that the lamp lights up. This is an illustration of the way wireless works. The big valve is radiating about ten horse-power of electrical energy, and it is not surprising that the loop a few feet away can light up a lamp. The oscillations received by a wireless set are much fainter, but by amplifying them with valves and by tuning, we can get enough energy to work a loud-speaker.

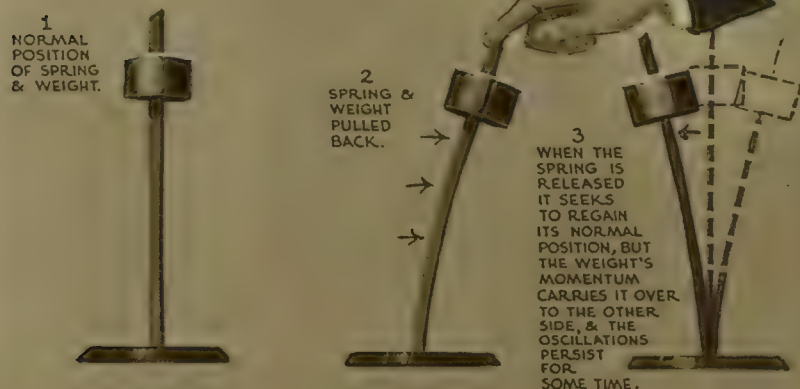
The principle of "tuning" is illustrated by the rods in the illustration on this page. If one rod is vibrating, a rod in the neighbourhood which has the same rate of vibration picks up the motion in a sympathetic way. In the same way, if we give our receiving circuit the same rate of oscillation or "frequency" as the sending station, it responds to the oscillations.

ELECTRIC OSCILLATION: CURRENTS USED IN WIRELESS AND MEDICAL WORK

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY PROFESSOR W. L. BRAGG, F.R.S. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

1. HIGH-FREQUENCY OR OSCILLATING CIRCUITS EXPLAINED.

OSCILLATING CURRENT SURGES BACKWARDS & FORWARDS, AS CAN BE SIMPLY ILLUSTRATED BY THE ACTION OF THIS WEIGHT & SPRING.

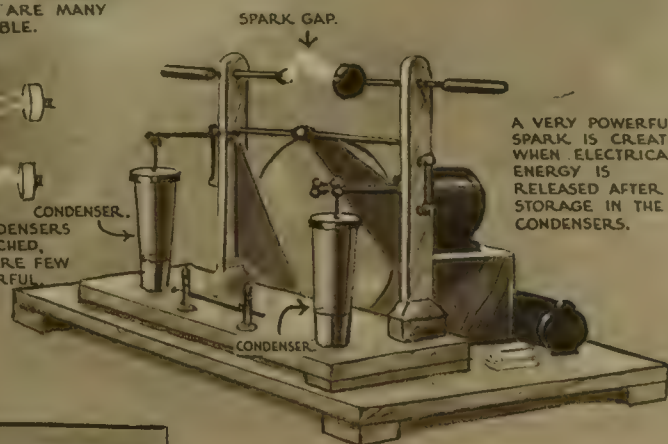
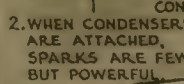


2. ELECTRICALLY, THE SPRING'S COMPRESSION (SEE DIAGRAM 1) IS REPRESENTED BY THE STORING UP OF ELECTRICITY IN A CONDENSER. THE ESCAPE OF THE STORED ELECTRICITY IS LIKE THE RELEASING OF THE SPRING.

1. WITHOUT A CONDENSER SPARKS ARE MANY BUT FEEBLE.

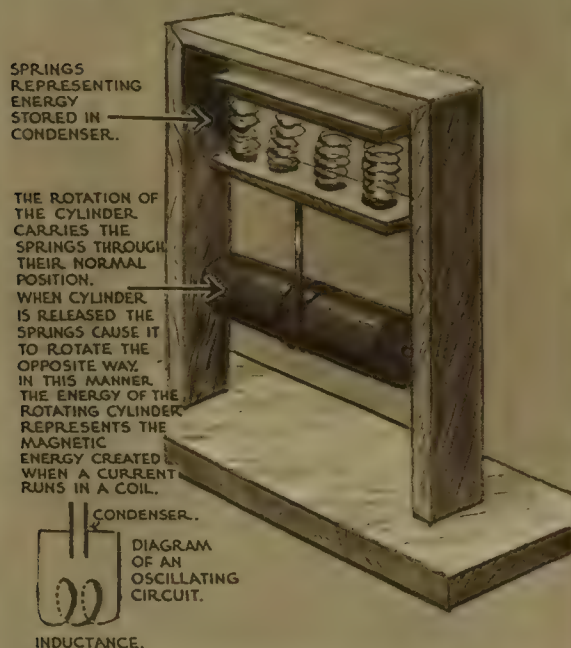


2. WHEN CONDENSERS ARE ATTACHED, SPARKS ARE FEW BUT POWERFUL.



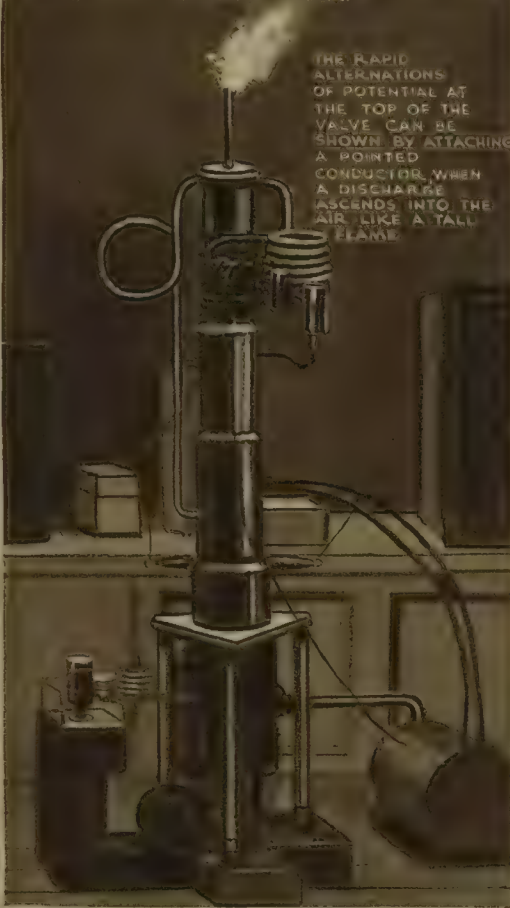
3. A SIMPLE MODEL EXPLAINING THE OSCILLATING CIRCUIT.

IN AN ELECTRICAL CIRCUIT THE DISCHARGE FROM A CONDENSER IS MADE TO PASS ROUND A COIL OF WIRE & KEEPS THE CURRENT RUNNING & SO CHARGES THE CONDENSER THE OPPOSITE WAY.



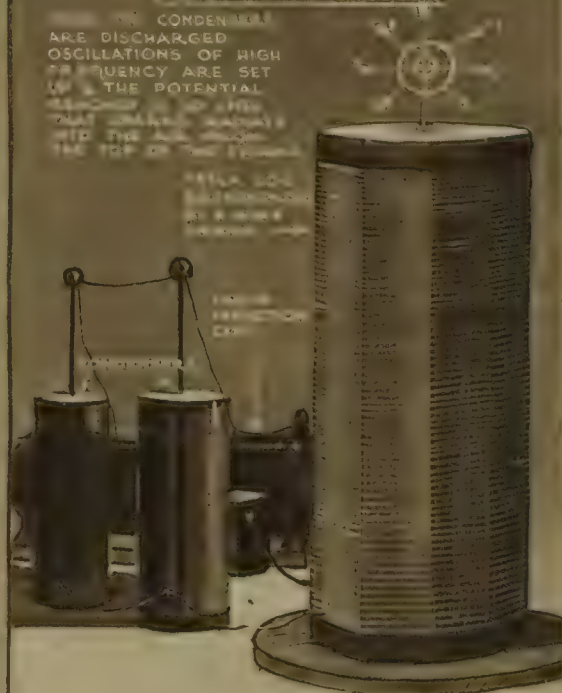
THE FLAMING ARC.

THIS ENORMOUS VALVE MAINTAINS OSCILLATIONS IN THE COIL & CONDENSER. THE FREQUENCY OF THE OSCILLATIONS IS THIRTY MILLIONS & IT RADIATES APPROXIMATELY 10 HORSE POWER.



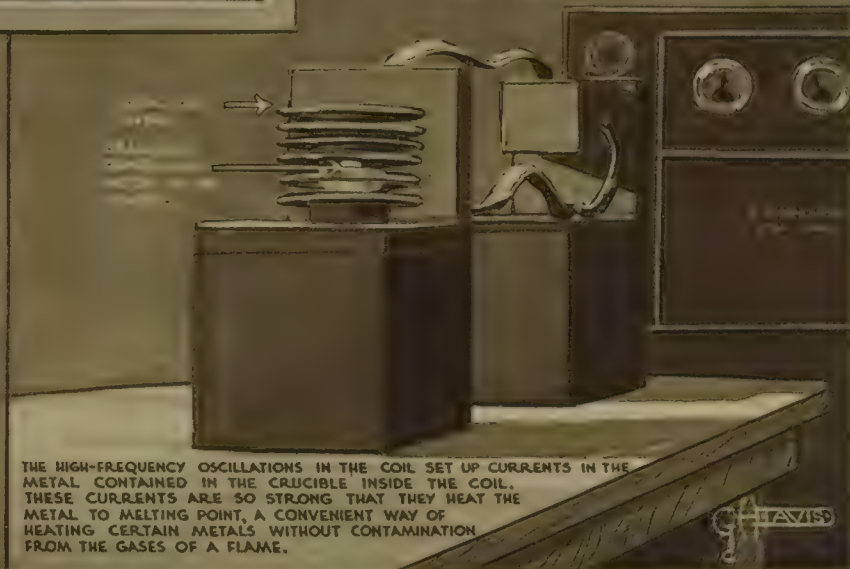
THE TESLA COIL - AN EXAMPLE OF AN OSCILLATING CIRCUIT.

CONDENSERS ARE DISCHARGED OSCILLATIONS OF HIGH FREQUENCY ARE SET UP. THE POTENTIAL AT THE TOP OF THE COIL IS SO HIGH THAT IT CAN BE USED FOR WIRELESS COMMUNICATIONS.



THE INDUCTION FURNACE.

THE HIGH-FREQUENCY OSCILLATIONS IN THE COIL SET UP CURRENTS IN THE METAL CONTAINED IN THE CRUCIBLE INSIDE THE COIL. THESE CURRENTS ARE SO STRONG THAT THEY HEAT THE METAL TO MELTING POINT, A CONVENIENT WAY OF HEATING CERTAIN METALS WITHOUT CONTAMINATION FROM THE GASES OF A FLAME.



VI.—OSCILLATING ELECTRICAL CIRCUITS: PROFESSOR BRAGG'S EXPERIMENTS AT HIS SIXTH AND FINAL LECTURE.

The above drawings illustrate experiments performed by Professor W. L. Bragg during the last of his six lectures on electricity which he delivered at the Royal Institution and recast for us as a series of articles. That embodying the sixth lecture is given on the opposite page. The first article of the set, entitled "What Is Electricity?", appeared in our issue of December 14 last; the second—"How Electricity Travels"—in that of December 21; the third—"Motors and Dynamos"—in that of December 28; the fourth—"Our Electrical Supply"—in that of January 4; and the fifth article—"Telegraphs and Telephones"—in our last number, that for January 11. In connection with the present article, "Oscillating Electrical Circuits," which will be of special interest to all who possess wireless

receivers, we may recall that the following note on the subject was given in the lecture programme by way of prefatory explanation: "An electrical current can be made to rush backwards and forwards very rapidly, in much the same way that a weight dances up and down at the end of a spring. An electrical condenser represents the spring, and a coil of wire, through which the current flows and makes a magnetic field, represents the weight. When the oscillations are very rapid many curious effects are observed. Sympathetic currents are produced in circuits in the neighbourhood, especially when they are 'tuned' so that they oscillate with the same frequency. Wireless stations set up electrical oscillations to which we tune our receivers."

BOOKS OF THE DAY.

WARS and rumours of wars continue to agitate our distracted world as it blunders on its way to an unknown goal, and current literature reflects a bewildering medley of forces and influences, impelled by diverse and often conflicting ideals, all seeking to drive it in different directions. I have just been dipping into a dozen books bearing on world politics, the Great War and its results, the menace of another, and the way to prevent it. "The time is out of joint" indeed, but I feel thankful that I was not, like Hamlet, "born to set it right." Mine it is to indicate briefly each writer's general trend and point of view.

The most immediately topical work is "WAR OVER ETHIOPIA." By William J. Makin, author of "Red Sea Nights," "South of Suez," and "African Parade." With sixteen illustrations (Jarrolds; 18s.). The author, who has accompanied the Prince of Wales and the Duke of Gloucester on overseas tours, and was present when the Duke attended the Emperor Haile Selassie's Coronation, possesses an intimate knowledge of Abyssinia and its people, besides other parts of Africa. His book, written in a brisk and easy style, covers every phase of the Abyssinian scene and carries the narrative well on into the actual period of the present hostilities. Interspersed are interesting incidents from his own experience, including one that eclipses the strangeness of David Garnett's "Lady Into Fox"—the transformation of a woman into a leopard (possibly a hypnotic delusion), which Mr. Makin himself witnessed in the house of a Greek merchant at Addis Ababa.

As between the present combatants in Abyssinia, the author maintains impartiality, but he stresses the horrors of slave-raiding, "one of the strongest arguments for Italian intervention," quoting Lady Simon and other authorities. He points out that Abyssinian slave-raiding on the Sudan and Kenya borders, and the preventive or punitive operations thereby necessitated, virtually amount to a long-standing frontier war between Abyssinia and Britain, and that the Emperor, despite his good intentions, cannot control these wild borderers. "It is estimated," we read, "that the Abyssinian raiders have taken over 2000 slaves from British territory, and massacred over 300 old and useless natives."

In these days of distress and anxiety for the future, there is immense encouragement and inspiration in the career of one who has ever been, and still is, as indicated in his recent public utterances, a devoted promoter of world welfare and neighbourly good fellowship. A new instalment of his memoirs appears in "STRUGGLE,"—1914 to 1920. By John Evelyn Wrench. With 26 pages of illustrations (Ivor Nicholson; 15s.). Sir Evelyn Wrench, of course, is known far and wide as the founder of three great movements tending to international comity, the Overseas League, the English-Speaking Union, and the All Peoples Association. Of the first two he has much to tell here; doubtless we shall hear about the third in a later volume. Particularly interesting in this present work is the account of the birth of the English-Speaking Union, which was launched at a private dinner given by the author on June 28, 1918. The fact that among the fifteen friends, British and American, who sat at that historic table, was one who is now Governor-General of Canada, recalls a passage in the original E.-S.U. leaflet pointing out that "the 3000 miles of unarmed frontier existing between the United States and Canada is an outward symbol of the relationship between the two great sections of the English-speaking peoples."

Sir Evelyn Wrench began his reminiscences in a book published last year, entitled "Uphill—the First Stage in a Strenuous Life." In the new volume, which, like its predecessor contains many references to the author's association with Lord Northcliffe, we find Sir Evelyn, at the outset, Director of the *Continental Daily Mail*, from whose offices in Paris he watched France going to war. His

parents were then in Germany, and he gives extracts from his mother's diary of her experiences as a virtual prisoner. For a time he was in the Royal Flying Corps, and later became secretary to Lord Rothermere as Air Minister. He also shows the Ministry of Propaganda at work, and among many other famous personalities that figure in his pages, either from personal acquaintance or close observation, are President Wilson, Ex-President Taft, Admiral Sims, Lord Beaverbrook, and Lawrence of Arabia. The passage on the last-named, though brief, is full of interest. How revealing, for instance, is Lawrence's remark in a letter written not long before his death: "To have news value is to have a tin-can tied to one's tail." The book concludes with Sir Evelyn's return from America in 1920, and he ends on a rather despondent note (reflecting the sense of reaction that he felt at the time) as to the difficulty of maintaining the momentum and the initial enthusiasm of a great cause. Perhaps he may have found comfort in that oft-quoted poem of Clough—"Say not the struggle nought availeth."

Public affairs become a vivid, moving picture when described by those "ambassadors" of the Press who go all about the world, know everybody, have the *entrée* to

than ordinary fascination.

Having begun with a little aversion, he ends as an admirer of the Soviet régime. "Looking backwards," he says, "over the fourteen years I have spent in Russia, I cannot escape the conclusion that this period has been a heroic chapter in the life of Humanity. During these years the first true Socialist State . . . was constructed . . . the U.S.S.R., has recovered the position lost by the Tsarist Empire in 1917 of one of the great world powers."

Events and political movements in the United States, which culminated in her participation in the Great War, are set forth in a candid historical study, called "ROAD TO WAR." America, 1914-1917. By Walter Millis. With fifteen illustrations (Faber; 15s.). The author avows his object to have been "interpretation rather than research," and in tracing the evolution of opinion in the States he is strictly impartial. "The merits of the European struggle," he writes, "are beyond its scope and it is no part of my purpose either to defend the German cause or to attack that of the Allies." He gives due weight to the tragedy of the *Lusitania*, of which there is a dramatic description, and of the famous Zimmermann telegram, as factors in determining America's decision. The book also brings out fully the development of President Wilson's policy and his ideals for the world.

Another very readable historical work, this time by a British writer dealing with the post-war years, is "THE HARVEST OF VICTORY," 1918-1926. By Esmé Wingfield-Stratford. With five Maps (Routledge; 12s. 6d.). Here we get an incisive portrayal of the protagonists at the Peace Conference. Thus, of President Wilson, the author says: "He was at once a greater and a lesser man than the nimbler-witted worldlings with whom he had to

cope. They were incapable of rising to his lofty disinterestedness, and planning not only for their nation and the moment, but for humanity and the future. He was incapable of keeping pace or touch with mental processes so much quicker and more adaptable than his own." Recent events in Abyssinia are, of course, outside the author's period, but his scornful allusions to the Corfu incident in 1922, and Italy's flouting of the League on that occasion, sufficiently show his attitude towards the Fascist régime. Typical of the author's ironical manner is his comment on a proposal to make Lawrence High Commissioner in Egypt. "The impossible fellow," we read, "proposed to dispense with the pomp and ceremony of officialdom and to go about—like Haroun al Raschid—among the people."

Having already overrun my space, I can touch but briefly on six more books by no means to be overlooked by those who study this vital question of peace and war. Four of them are of a controversial character. The publication of "AUSTRALIA AND WAR TO-DAY." By W. M. Hughes, P.C. (Sydney: Angus and Robertson; 6s.) caused a crisis in the Australian Federal Cabinet, resulting in Mr. Hughes's resignation. It is a strong plea for national defence, with much criticism of the League of Nations. In "MARS. HIS IDIOT." By H. M. Tomlinson (Heinemann; 7s. 6d.) we have a powerful indictment of war and war-breeding politics, by one of our finest prose writers, who himself witnessed the fiery ordeal. More constructive in its argument is "THEY WHO TAKE THE SWORD." The future of the League of Nations. By Douglas Jerrold (Lane; 6s.). This book offers cogent suggestions for the reform of the League in the light of Christian philosophy and morals. From a celebrated French author, opposed to Fascism and capitalism, comes a stimulating work, entitled "I WILL NOT REST." By Romain Rolland. Translated from the French by K. S. Shelvankar (Selwyn and Blount; 8s. 6d.), a work of deep sincerity.

The last two books on my list, both of them by soldier-writers, are of a descriptive character, and reminiscent of the Great War. In "PILGRIMAGE." By Lieut.-Col. Graham Seton Hutchison. Illustrated. With Foreword by General Sir Frederick Maurice (Rich and Cowan; 8s. 6d.), the aim is to provide the pilgrim of the battlefields with the story of their great events. "THE FOUR HORSEMEN RIDE." By "Trooper." Illustrated. With Foreword by General Sir Hubert Gough (Peter Davies; 6s.), is a plain and realistic story of a private soldier's experiences from the end of 1914 until the Armistice. C. E. B.



THE LATEST ADDITION TO THE GERMAN NAVY: THE "ADMIRAL GRAF VON SPEE," THE LAST OF THE GERMAN "POCKET" BATTLESHIPS, COMMISSIONED AT KIEL.

The latest addition to the German Navy, the 10,000-ton "pocket-battleship," "Admiral Graf von Spee," was commissioned at Kiel on January 6. Messages from Admiral Raeder and Admiral Förster referred to Von Spee's victory at Coronel and his heroic end at the Falkland Islands. The new battleship carries six eleven-inch guns as her main armament. She has a designed speed of 26 knots. She is the last of the German "pocket" battleships; the two now under construction displacing 26,000 tons.



BRITAIN'S LATEST CRUISER TO BE COMMISSIONED: H.M.S. "APOLLO," WHICH SAILED ON HER MAIDEN VOYAGE RECENTLY.

The "Apollo," our new 7000-ton cruiser, was commissioned on January 7 at Devonport. She has taken two and a-half years to build, at a cost of £1,500,000. She carries eight six-inch guns and eight 21-inch torpedo tubes. Her speed is 32½ knots. She accommodates two reconnaissance aircraft.

Egypt, India, Spain, Austria, and Germany. He takes us behind the scenes of the conferences at Spa, Genoa, and Locarno. At the moment, perhaps, the most interesting passage is his strongly drawn portrait of Signor Mussolini, whose triumph the author forecast to an incredulous Italian colleague a few months before the march on Rome.

Mr. Slocombe's account of his visit to Soviet Russia brings me to a kindred book by a friend and fellow journalist, to whom he refers as "the brilliant correspondent of the *New York Times* in Moscow, born an Englishman for all that." The book in question is "I WRITE AS I PLEASE." By Walter Duranty. With Frontispiece and End-paper Maps (Hamish Hamilton; 10s. 6d.). Mr. Duranty likewise wields a beguiling pen, and, if his scene is less varied, being confined to Russia, the record of his experiences in that land of upheaval and iconoclasm is one of more

THE BABY PRINCE RETURNS FROM SANDRINGHAM: HIS ARRIVAL IN LONDON.



H.R.H. PRINCE EDWARD OF KENT HOMEWARD BOUND AFTER HIS CHRISTMASTIDE VISIT TO THE KING AND QUEEN: A SNAPSHOT TAKEN WHILE HE WAS BEING DRIVEN FROM LIVERPOOL STREET STATION ON TUESDAY, JANUARY 14.

The baby Prince Edward, son of the Duke and Duchess of Kent, was one of that Royal Family party at Sandringham to whom the King referred in his Christmas broadcast message when he said: "I send to you all, and not the least to the children who may be listening to me, my truest Christmas wishes, and those of my

dear wife, my children, and grandchildren who are with me to-day." His arrival in Norfolk with his father and mother was duly announced in the Court Circular of December 24. It will be recalled that he was born on October 9 last and christened by the Archbishop of Canterbury in the Private Chapel of Buckingham Palace.

THE ITALO-ABYSSINIAN WAR: FERVOUR—MILITARY, RELIGIOUS, PATRIOTIC.



TROOPS FOR ABYSSINIA HONOURED BY THE HEIR TO THE ITALIAN THRONE BEFORE LEAVING FOR THE FRONT: THE SCENE IN THE PIAZZA DEL PLEBISCITO, NAPLES, WHERE THE CROWN PRINCE PRESENTED A FLAG.



THE KING OF ITALY AND SIGNOR MUSSOLINI PHOTOGRAPHED DURING ONE OF THEIR RARE APPEARANCES TOGETHER: HIS MAJESTY AND IL DUCE AT A CEREMONY IN ROME.



BEFORE "THE LITTLE MADONNA OF BEYOND THE SEAS" WAS SENT FROM NAPLES CATHEDRAL TO THE FRONT: A CHILD ADDING A LETTER FOR HIS FATHER TO THOSE COLLECTED AT THE IMAGE FOR SPECIAL DELIVERY IN ABYSSINIA.



"THE LITTLE MADONNA OF BEYOND THE SEAS" IN THE SHIP THAT BORE IT TO THE ABYSSINIAN FRONT: A GIFT TO THE EXPEDITIONARY FORCE FROM THE CITY OF FAENZA.



WORK THE RAINS HAVE MADE MORE AND MORE URGENT AND MORE AND MORE ARDUOUS: ITALIAN ROAD-MAKERS LABOURING WITH PICK AND SHOVEL IN ABYSSINIA.



ITALY'S LEADER IN ABYSSINIA, WHO ASKED RECENTLY FOR ANOTHER 80,000 MEN: MARSHAL BADOGLIO, SUCCESSOR TO MARSHAL DE BONO.

Most of the photographs on this page are sufficiently explained by their captions. A note must be given, however, concerning the two which deal with "The Little Madonna of Beyond the Seas." We quote the Naples correspondent of the "Daily Telegraph," writing on January 7: "Amid amazing scenes of patriotic and religious fervour, the 'miraculous image' of the Virgin known as 'The Little Madonna of Beyond the Seas' was embarked for the Abyssinian front late last night. . . . The image of the Virgin has been given to the members of the Expeditionary Force by the city of Faenza, in Central Italy. For several

days before its departure from Naples it was visited in the Cathedral by thousands of soldiers and civilians. . . . Shortly after dark a procession of clergy and laity began to move from the Cathedral to the port where the ship was waiting, packed with soldiers who had already embarked. . . . Thousands of men, women and children marched behind the Madonna, carrying lighted candles, chanting litanies and prayers to the image to help the men at the war. The crowds which lined the streets threw themselves on their knees, invoking the Virgin's help for victory and for peace."

THE PICTURESQUE SIDE OF NAVAL ACTIVITY : BRITISH AND FRENCH WARSHIPS, IN PORT AND AT SEA.



AS SEEN FROM A LOCAL VESSEL THROUGH THE ARCH OF A SAIL :
ONE OF THE BRITISH WARSHIPS IN HARBOUR AT ALEXANDRIA.



ANOTHER VIEW OF A GREAT BRITISH WARSHIP IN THE HARBOUR OF ALEXANDRIA :
ONE OF THE SHIPS OF THE MEDITERRANEAN FLEET ASSEMBLED THERE.



THE HOMECOMING OF H.M.S. "REVENGE" : CROWDS ON SHORE GREETING THE ARRIVAL
OF THE BATTLESHIP IN PORTSMOUTH HARBOUR ON JANUARY 11.



A BRITISH NAVAL VISIT TO THE PORT OF ATHENS : FOUR DESTROYERS RANGED
ALONGSIDE EACH OTHER, IN HARBOUR AT THE PIRAEUS.

As noted in our issue of January 4, from a recent statement by the Prime Minister, when the intended visits to Italian ports during the autumn cruise of the Mediterranean Fleet were abandoned as inopportune, it was decided to confine the cruise to the Eastern Mediterranean, and a considerable proportion of the Fleet had to remain at Alexandria, as being the only port in that region capable of accommodating a large number of ships under winter conditions. Individual squadrons, it was added, have periodically made short cruises in neighbouring waters. Our photographs show some of the large ships in harbour at Alexandria, and a group



PART OF THE FRENCH FLEET, WHOSE PLANS FOR A CRUISE FROM BREST WERE
RECENTLY ANNOUNCED : A LINE OF WARSHIPS ENGAGED IN NAVAL EXERCISES.

of British destroyers on a visit to the Piraeus, the port of Athens. On January 9, it may be recalled, the Admiralty announced the spring cruising arrangements for certain units of the Home Fleet. The arrival of the battleship "Revenge" at Portsmouth on January 11 was mentioned in naval news a few days later. The French Ministry of Marine recently issued a statement that on January 14 the Second Squadron of the French Fleet would leave Brest for a training cruise and exercises lasting for a few weeks off the West Coast of Africa, and, after visits to Spanish ports on the way back, would return to Brest on February 26.

KENILWORTH CASTLE, WHICH MAY BE BOUGHT BY THE TOWN: "THE LORDLY PALACE WHERE PRINCES FEASTED AND HEROES FOUGHT."



KENILWORTH CASTLE FROM THE SOUTH; SHOWING THE MEADOW WHICH, IN THE TIME OF THE CASTLE'S STRENGTH, WAS A GREAT LAKE MADE TO DEFEND IT.



LEICESTER'S STABLES: PART OF THE TUDOR BUILDINGS ADDED BY ROBERT DUDLEY, EARL OF LEICESTER, TO WHOM QUEEN ELIZABETH GRANTED THE CASTLE.



THE BANQUETING HALL, ERECTED BY JOHN OF GAUNT: LITTLE REMAINING BUT THE SLENDHER WINDOWS, A FINE EXAMPLE OF PERPENDICULAR BUILDING.

There is a possibility that Kenilworth Castle may soon cease to be the property of Lord Clarendon, whose family has owned it since the Restoration; negotiations for its sale are in progress between Lord Clarendon and the Kenilworth Urban District Council. The castle was founded soon after 1120 by Geoffrey de Clinton, Treasurer of England, to whom the town had been granted by Henry I. Geoffrey's grandson released his right to King John, and the castle remained with the Crown until Henry III. granted it to Simon de Montfort, Earl of Leicester. Twelve years after this, in 1266, it was taken by Henry III.'s forces after a siege of six months. Its possession then oscillated between the House of Lancaster and the Crown. John of Gaunt added the Strong Tower, the banquet hall, the white hall, and the tower still bearing his name; and through him the castle came to Henry IV. It continued to be a royal fortress till



KENILWORTH CASTLE FROM THE AIR: IN THE MIST OF THE GREEN FIELDS OF WARWICKSHIRE—THE PROPERTY OF LORD CLARENDON, WHO IS NOW NEGOTIATING FOR ITS SALE WITH THE KENILWORTH URBAN DISTRICT COUNCIL.

1562, when Queen Elizabeth conferred it on Robert Dudley, Earl of Leicester. He greatly enlarged the building and entertained his sovereign there in 1566, 1568, 1572, and 1575, the lavish pageants of the last year being those which Scott described so vividly in "Kenilworth." During the civil wars the castle was dismantled by the soldiers of Cromwell, and from that time was abandoned. At the Restoration it passed into the hands of Lord Hyde, with whose descendants, the Earls of Clarendon, it has since

remained. If it must now change hands, no better owner, as "The Times" said, could be found than the town which has, and long has had, so great an interest in its well-being. "In point of pride, and to a great extent in point of financial interest, the citizens of Kenilworth may well feel that it is their castle, that it belongs to them more truly than it could ever belong to some stranger who should buy the land and the stones. Modern Kenilworth is not dependent on the ruined castle as Kenilworth of old was



THE NORMAN KEEP, BUILT IN THE TWELFTH CENTURY BY GEOFFREY DE CLINTON OR HIS SON: A GREAT FORTRESS WITH WALLS NEARLY SIXTEEN FEET THICK.



"THE LORDLY PALACE WHERE PRINCES FEASTED AND HEROES FOUGHT," AS SIR WALTER SCOTT CALLS IT IN "KENILWORTH": THE CASTLE FROM THE SOUTH.



LEICESTER'S BUILDINGS: FINE MULLIONED WINDOWS AND LOFTY ROOMS WELL ILLUSTRATING THE MAGNIFICENCE OF ELIZABETHAN DOMESTIC ARCHITECTURE.

dependent on the inhabited castle; but it fills a great place in the life of the people. That the town should now seek to own and to control for the public good the remains of the colonial fortress which, in effect, used to own and to control the town, throws light on the difference between the state of the people to-day and their state even in the latest days of the castle's power, before it was dismantled under Cromwell." These photographs show that, although the castle is now for the most part in ruins, enough remains for the imagination to re-create its ancient glories. The extant parts belong to three main periods—Norman, in particular the massive keep; fourteenth century, in Mervyn's tower at the north-west corner and in the great banquet hall built by John of Gaunt; and Tudor, in the buildings added by the Earl of Leicester, who gave the Queen such costly entertainment in pageantry and festivity lasting for seventeen days.

A PAGE OF TOPICAL EVENTS: NEWS FROM ENGLAND, FRANCE, AND GERMANY.



THE MOST SERIOUS FLOODS IN FRANCE SINCE THE GREAT INUNDATIONS OF 1910:
AN AIR VIEW OF NANTES, FLOODED BY THE RIVER LOIRE.

During the first fortnight of 1936 France suffered some of the worst floods recorded in her history. All the rivers of the country were in flood, especially the Seine, the Rhône, the Garonne, and the Loire and its tributaries. Several lives were lost, and the material damage inflicted runs into millions of pounds. Our photographs were taken in one of the districts that suffered most severely—the lower Loire valley. At Nantes the Loire rose to a level unequalled since the phenomenal floods of 1910. A number of important factories and the "Loire et Bretagne" shipyards had to close down. Boats plied in the streets, and the water began to find its way through cracks in the Levée des Divettes, which was reinforced with all speed to prevent complete disaster. At Angers, with the combined floods of the Loire and Maine, the situation was almost as serious. By January 13 the river had noticeably begun to fall.



A BRIDGE NEAR ANGERS WHICH COLLAPSED IN THE GREAT FLOODS: AN EXAMPLE OF THE MATERIAL LOSSES, COSTING SOME MILLIONS OF POUNDS, SUFFERED IN FRANCE.



MR. EPSTEIN'S DROP-SCENE FOR THE BALLET "DAVID": THE ARTIST BEFORE THE CURTAIN, WHICH IS HIS FIRST WORK FOR THE THEATRE.

Mr. Jacob Epstein designed the drop-scene for "David," the new ballet produced at the Duke of York's Theatre on January 13, with Anton Dolin as David. The curtain illustrates episodes in the life of King David. The first (top left) is his anointing by the prophet Samuel, and others show him dancing before the Ark and playing before Saul. The central group shows the throne of David, with the lions of Judah on either side. The seven-branched candlesticks are included in the design. The colouring is vivid.



A NEW HIGH-SPEED GERMAN AIR LINER: THE "HE.III" ADOPTED BY THE LUFTHANSA;
A TWIN-ENGINE MONOPLANE CAPABLE OF 250 M.P.H.

The Deutsche Lufthansa celebrated the tenth anniversary of its foundation by putting into service a new high-speed passenger aeroplane. This is a twin-engine underslung monoplane, the "He.III," capable of carrying ten passengers and luggage at a maximum speed of about 220 m.p.h. Equipped with 880-h.p. high-performance motors, however, it could attain 250 m.p.h. It is to displace a machine of the "He.70" type.

NOTE.—Owing to the pressure on our space, we are unable to publish in this issue a photograph of the Victoria and Albert Museum's Masterpiece of the Week. It is a blue and white porcelain bowl of the early Ming period.



THE FORTHCOMING DEMOLITION OF ADELPHI TERRACE: A CEILING PAINTED BY ANGELICA KAUFFMANN TO BE SOLD BY AUCTION.

This ceiling at No. 4, Adelphi Terrace is to be sold by auction before demolition begins on the site. It was painted by Angelica Kauffmann. The central part of the Adelphi estate, bounded by John Street, Robert Street, Adam Street, and the Victoria Embankment, is to be developed for flats and office accommodation. The existing tenancies expire on March 25 and the work of demolition will begin soon after. The new estate is estimated to cost about £1,000,000.



A BIRTHDAY PARTY FOR GENERAL GORING: THE BALLET GIVEN IN THE BERLIN STATE OPERA HOUSE DURING THE BALL OF THE PRUSSIAN STATE THEATRES.

After a dinner given in Berlin on January 11 by the German-English Association, the guests went at General Goring's invitation to the State Opera House. There they attended the ball of the Prussian State Theatres, held this year on the eve of General Goring's forty-third birthday. The General and his wife occupied a box facing one in which was the former Crown Prince.

THE ABBEY'S CHATHAM EFFIGY CLEANED: THE "EAGLE FACE" MODELLED FROM LIFE BY MRS. WRIGHT.

THE cleaning of Westminster Abbey's wax effigies—illustrated in our pages from time to time—is now complete: the figure of William Pitt, Earl of Chatham, has been returned to the Abbey by the experts of the Victoria and Albert Museum. Mr. Lawrence E. Tanner, Keeper of the Muniments, Westminster Abbey, writing in "The Times," points out that it was modelled from life and notes: "It is indeed a masterly and convincing representation of the great Chatham and perhaps comes nearer to the man himself than any of the existing portraits." It is the work of Mrs. Patience Wright, one of whose daughters married Hoppner. "On February 11, 1773," Mr. Tanner recalls, "Horace Walpole, writing to Lady Ossory, remarks: 'Apropos to puppets, there is a Mrs. Wright arrived from America, to make figures in wax of Lord Chatham, Lord Lyttelton, and Mrs. Macaulay.'" The Chatham was finished by November

[Continued below.]



WESTMINSTER ABBEY'S WAX FIGURE OF WILLIAM PITT, EARL OF CHATHAM, WEARING, IT HAS BEEN ASSERTED, THE PARLIAMENTARY ROBE HE WORE WHEN MAKING HIS LAST GREAT SPEECH IN THE HOUSE OF LORDS: AFTER CLEANING.



THE HEAD OF THE EFFIGY, WHICH HAS BEEN LEFT UNTOUCHED, ALTHOUGH STEPS HAVE BEEN TAKEN TO SECURE THE CRACKS IN THE WAX; AND ITS WIG HAS BEEN CLEANED.



A PROFILE VIEW OF THE HEAD—MODELLED FROM LIFE BY MRS. PATIENCE WRIGHT, AND RECALLING MACAULAY'S DESCRIPTION OF THE STATESMAN'S "EAGLE FACE."—THE WIG UNCLEARED.



CHATHAM'S SMALL HEAD—THE EARS VERY ROUGHLY MODELLED: "TOO MUCH STRESS MUST NOT BE LAID ON THE CURIOUS SHAPE OF THE HEAD, WHICH IS NORMALLY COVERED BY THE WIG."

[Continued.]

1775—as was the Mrs. Macaulay—and is certainly the figure of Chatham purchased for the Abbey "at considerable expense" after his death in 1778. Continuing his description of the effigy, Mr. Tanner remarks: "He leans slightly forward and this gives an impression of shortness which is unjustified, for the

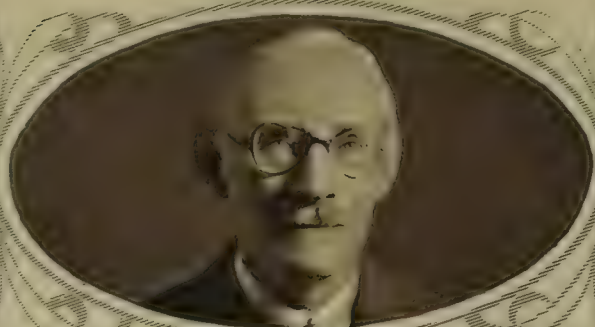
figure is actually 5 ft. 11 in. high. The robe appears to be a genuine one of the period, and, although there is no actual proof, it has been asserted more than once that it is the actual robe which he was wearing when he made his last great speech in the House of Lords."—[BY COURTESY OF MR. LAWRENCE E. TANNER.]

PERSONALITIES OF THE WEEK : PEOPLE IN THE PUBLIC EYE.



MR. SAMUEL BEGG.

Mr. S. Begg, the famous Special Artist who was attached to "The Illustrated London News" for many years, died on January 7. He was over eighty; and had retired for a considerable time. He was responsible for some of the world's most famous news-pictures, dealing with Royal, Imperial, Parliamentary, and general subjects.



MR. HUGH RUTLEDGE.

Leader of the 1936 Mount Everest Expedition, which is to start from Kalimpong, near Darjeeling, in March. Was leader of the 1933 Everest Expedition. In an account published in the "Daily Telegraph," Mr. Rutledge explained that they would attempt to set up a camp at a somewhat higher point than any established in 1933.



MR. SAMUEL ROTHAFEL ("ROXY").

Founder of the famous "Roxy" Cinema in New York; and himself always known as "Roxy." Died January 13. Began his career as a store cash boy. Was the active organiser of "Radio City," the great entertainment place in New York.



MR. PERCY THOMAS.

President of the Royal Institute of British Architects. Appointed Consulting Architect for the rebuilding of Euston Station, which is now being planned. Responsible for many public buildings, including Swansea Civic Centre and Glamorgan County Offices.



MR. JOHN GILBERT.

The famous film actor and "great lover" of the silent films. Died January 9; aged thirty-eight. His last big picture was "Queen Christina," in which he played opposite Greta Garbo. He also acted with her in "Flesh and the Devil" and "Love." His other films included "The Big Parade" and "The Merry Widow." His popularity, however, lessened when talking pictures came in.



THE AGA KHAN'S JUBILEE: HIS HIGHNESS PHOTOGRAPHED WITH THE BEGUM.

The celebrations in Bombay of the Jubilee of the accession of the Aga Khan will include a special Durbar for the presentation of an address to his Highness from his followers, on January 20. The movement for celebrating this Jubilee sprang up spontaneously among the Ismailians, of whom the Aga Khan is the spiritual head.



MR. MALCOLM MACDONALD TO STAND AS NATIONAL CANDIDATE IN THE ROSS AND CROMARTY BY-ELECTION: THE DOMINIONS MINISTER AMONG VOTERS AT CROMARTY.

The elevation of Sir Ian MacPherson to the peerage having made a by-election imminent in Ross and Cromarty, Mr. Malcolm MacDonald was invited by the local Liberal Association to stand for election. He was prepared to stand as a National candidate, with the backing of the local Conservative Association, but the latter adopted Mr. Randolph Churchill as their candidate. Mr. Baldwin sent Mr. MacDonald a telegram supporting his candidature.



MR. RAMSAY MACDONALD TO STAND IN THE SCOTTISH UNIVERSITIES BY-ELECTION: THE LORD PRESIDENT OF THE COUNCIL WITH SOME EDINBURGH SUPPORTERS.

Candidates for the by-election in the Scottish Universities were nominated on January 11. Mr. MacDonald is opposed by Professor A. Dewar Gibb (Scottish Nationalist) and Mr. D. Cleghorn Thomson (Labour). Mr. Baldwin sent a message in support of Mr. MacDonald's candidature, stating that he regarded it as of the first importance that Mr. MacDonald should continue in Parliament as a member of the Government which he helped to form.



THE COAL INDUSTRY NEGOTIATIONS: MINERS' REPRESENTATIVES WHO MET THE OWNERS' REPRESENTATIVES IN LONDON.

A momentous meeting between representatives of the colliery owners and of the Mineworkers' Federation took place on January 8. The owners proposed certain wage increases. The executive of the Mineworkers' Federation decided to call a conference on January 24, and the possibility of a strike was thus postponed. Mr. Joseph Jones, the President of the Mineworkers' Federation, is seen on the extreme left; with Mr. Ebby Edwards next him.



THE "RETIREMENT" OF YEHUDI MENUHIN: THE BRILLIANT YOUNG VIOLINIST (CENTRE) AT TEA WITH MEMBERS OF HIS FAMILY IN LONDON.

Yehudi Menuhin, the brilliant young violinist, who is not yet nineteen, is to "retire" for two years. His father has purchased an estate in the mountains near San Francisco, where he will study and develop his technique. It was understood that the concert which he gave at the Queen's Hall on January 14 with his sister Hephzibah was his farewell appearance. The persons seen in our photograph are (l. to r.) Marcel Ciampi (Hephzibah Menuhin's teacher), Hephzibah, Yehudi and Mrs. Menuhin, Yalta, and Mr. Menuhin.

LIGHT ON THE "DARK AGE" OF THE NORTHERN SUDAN.

NUBIAN TOMBS CONTAINING ART RELICS AND SIGNS OF SLAVE-SACRIFICE AT A MASTER'S BURIAL—BETWEEN THE 4TH AND 6TH CENTURIES A.D.: REMARKABLE DISCOVERIES AT FIRKA.

By L. P. KIRWAN, B.Litt., F.S.A., Field Director of the Oxford University Excavations in Nubia (Sudan), 1934-5. (See Illustrations on two succeeding pages.)

IN December 1934, the Oxford Expedition, consisting of the writer, his wife, and Mr. C. J. Reynolds (Worcester College), set out to excavate a cemetery of earthen mound tombs, near the village of Firka, and also, as far as time permitted, to make an archaeological survey of the territory between the Second and Third Cataracts of the Nile. The remote situation of Firka and the difficulty of transport—the Nile is impassable except during the summer flood, while the railway cuts across the Eastern Desert—may account for the fact that the region had never before been explored by an archaeological expedition with a view to systematic excavation.

The earthen tumuli, which were the chief objects of our visit, had been noted by the traveller Burckhardt as early as 1814. Their date and purpose, however, had never been definitely established. It had, nevertheless, been suspected that they were burial mounds, and such proved to be the case. Beneath the mounds, three of which were more than ten metres in height, the tombs have been cut in the alluvial Nile mud to a considerable depth, and, for the most part, they conformed to the same general plan.

On the east, an inclined or stepped approach led down into a pit, in two sides of which burial chambers had been hollowed out. This approach, or ramp, as a rule, contained the skeletons of animals—horses, donkeys, and camels—which had been sacrificed that they might accompany their owner on his journey to the next world. The skull of one camel showed clearly the marks of the axe with which it had been slain. Of special interest was an iron bit, of a curious type, with curb chain attached, found in a horse's mouth, while round the necks of these animals were hung bronze bells and necklaces of beads. The pit, at the bottom of the ramp, was normally reserved for the burial of a cow or sheep, while large pottery jars to hold grain, water, or wine had been placed upright against the walls. In one case the skeleton of a cow was found with the legs tied together for sacrifice, while near by lay the weapon with which it had been slaughtered.

Of the two burial chambers in each tomb, one—almost certainly that of the owner of the tomb—had been plundered with exasperating thoroughness in ancient times. The other chamber, however, in three of the tombs, remained untouched, and the bricked-up doors were found intact. From these chambers came most of the objects illustrated here. The burials in this second chamber in the tombs are thought to have been those of the servants and concubines of the dead man, and they appear to have been lying on a wooden couch which had been bound with iron bands and had a circular bracket at each corner to hold wooden poles supporting a canopy. This canopy seems almost certainly to have been made of beads of many colours. With the collapse of the roof of the chamber, the canopy had fallen and the beads were found scattered over the bodies below. Thus, though many thousands of these beads were recovered, it has not been possible to reconstruct with any certainty the pattern in which they had been arranged.

The contents of these subsidiary chambers included many kitchen utensils and objects of domestic use, appropriate to the occupants, which had, no doubt, seen service

in the Northern Sudan at the time of the Middle Egyptian Empire (c. 2100-1700 B.C.). Dr. Reisner, during his excavations at Kerma, about one hundred and twenty miles to the south of

Firka, found many instances where servants and relatives had been buried alive with the corpse of their lord and master.

A study of the objects and pottery from the tombs of the main cemetery at Firka shows that they may be

sixth or to the early years of the seventh century A.D. Who, then, were the people of these tombs? During the fifth and sixth centuries, Nubia between the First and Third Cataracts is said to have been ruled by a people called Nobata by the Byzantine historians, and, there is some reason to suppose, identical with the Nōba mentioned on the triumphal stela of 'Ezana, the first Christian King of Aksum (c. 350 A.D.). There it is recorded that the Aksumite armies, advancing westwards across the River Takkazē, found the Nōba in partial possession of the Island of Meroe (the neighbourhood of the modern Khartoum), and that they drove them northwards down the Nile. It seems that, at the time of the arrival of 'Ezana, the Nōba had themselves not long been resident in the Island of

Meroe, having come possibly from the mountainous districts of Kordofan. Such, then, may have been the ancestors of the occupants of the Firka tombs, and this probable southern origin receives support from the strongly marked negro characteristics evident in the human remains.

In general, the culture illustrated by the tombs at Firka may be said to be predominantly Meroitic in character, though influenced by the contemporary civilisation of Byzantine Egypt. In the north, the Meroitic civilisation survived long after the fall of the city of Meroe, and lingered there until the advent of Christianity. This period has, until recently, been the "dark age" in the history of the Northern Sudan. It has been satisfactory, therefore, to find remains which, to some extent, help to bridge this gap. The capital city of Northern Nubia at this time probably lay in the neighbourhood of Ballana (thirty miles to the north of Wadi Halfa) where a rich cemetery, including a number of royal tombs, was excavated recently by W. B. Emery and the writer, on behalf of the Egyptian Government. (See *The Illustrated London News* of June 11 and July 16, 1932.)

The expedition with which we are now concerned did not confine its attention to the burial mounds at Firka. Since the surrounding country was largely unexplored territory from the archaeological point of view, exploratory expeditions were made, and many new sites were marked down. On the Island of Sâi, for instance, some twenty-five miles to the south of Firka, remains of a temple of the Pharaoh Tuthmosis III. (1501-1448 B.C.)* were discovered, and an inscribed door-jamb was copied which, besides recording the foundation of the temple in the twenty-fifth year of the king's reign, mentions the Ancient Egyptian name for the district.

The Sudan, owing to its close cultural and political relations with Egypt in ancient times, is a profitable and highly important field for archaeological research; a field which is still, to a large extent, unexplored. This season the University Expedition is continuing the excavations at Kawa (the ancient Gematon), where the great Temple of Tirhakah (688-663 B.C.), a temple built by Tutankhamen (1358-1350 B.C.), and a smaller temple of Early Meroitic date, were excavated, with remarkable success, by the late Professor F. Ll. Griffith in 1930-31. In

conclusion, it should be recorded that both the excavations at Firka and those at present in progress at Kawa have, to a very great extent, been made possible through the generosity of Mrs. F. Ll. Griffith.

* See review of "Royal Sarcophagi of the XVIII. Dynasty" in our issue of Jan. 11 last.



SHOWING THE POSITION OF FIRKA (NEAR THE SECOND CATARACT) AND THE ANCIENT KINGDOM OF AKSUM (NOW IN ABYSSINIA), WHOSE FIRST CHRISTIAN KING INVADDED THE ISLAND OF MEROE IN 350 A.D.: A MAP OF THE REGION WITH WHICH THE ACCOMPANYING ARTICLE DEALS.

provisionally assigned to a period between the fourth and the sixth century A.D. Included among the pottery vessels were a number of wine-jars, imported from Egypt, two of which bore graffiti in Greek. In view of the late date, it was remarkable to discover scarabs and amulets of Ancient Egyptian type—some, it is true, had been plundered from earlier tombs, but others were clearly of contemporary and, probably, local manufacture—while the curious emblem incised on the silver goblet and bowl (see two top illustrations on page 99), showing the insignia of the goddess Isis, with a pendant cross below, is of interest. The silver signet ring (illustrated on page 98) with a carnelian gem inset and engraved in intaglio with the bust of the Emperor Commodus (180-192 A.D.) was probably, like some of the scarabs, plundered from some more ancient grave and treasured as an heirloom.

To the south of the main cemetery was another cemetery of small mound tombs, which, though thoroughly plundered in ancient times, were of considerable archaeological interest. These tombs formed a series ranging from the latest pagan type of burial—perhaps of sixth-century date—containing pottery vessels of new forms, to burials of a purely Christian type, devoid of the funerary offerings customary before the conversion of the Northern Sudan to Christianity. These later burials may, perhaps, be assigned to the latter half of the



A BRONZE BOWL, ORIGINALLY SPOUTED, WITH ENGRAVED PATTERN, FOUND AT FIRKA, IN THE SUDAN. (OUTER DIAMETER OF RIM, 6½ IN.)

during the lifetime of their owner. Some, at least, among the slaves had been, like the animals, sacrificed that they might continue to serve their master in death as in life. One skull showed clearly the marks of axe-blows, while the attitudes of many of the skeletons, bearing no marks of bodily injuries, left a vivid impression that they had been buried alive in the tomb. This discovery is of special interest, in that this barbaric custom had been practised



A BRONZE EWER OF UNUSUAL SHAPE, ALSO DISCOVERED ON THE FIRKA SITE. (HEIGHT, 6½ IN.)

RELICS FROM ANCIENT NUBIAN TOMBS

WITH SLAVES SACRIFICED OR BURIED ALIVE, TO ATTEND A DEAD MASTER.

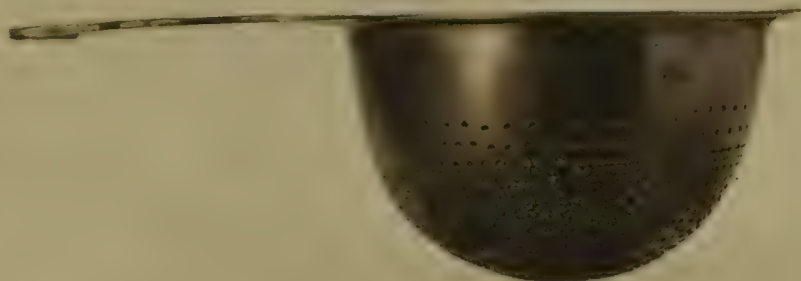


FOUND ROUND THE NECK OF THE SAME GIRL-SLAVE WHO WORE THE ANKLET SHOWN IN THE ADJOINING PHOTOGRAPH (TO LEFT): A SILVER TORQUE. (DIAMETER, ABOUT 8½ IN.)

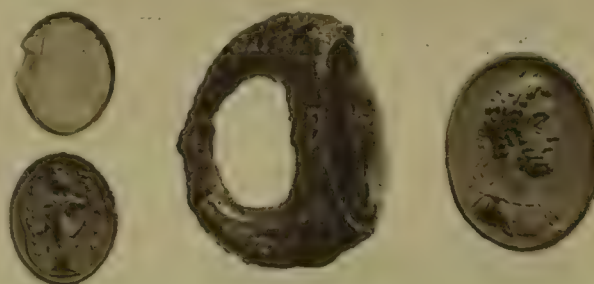


FOUND ON THE ANKLE OF A GIRL-SLAVE, AGED ABOUT EIGHTEEN, IN A TOMB AT FIRKA: A SOLID SILVER ANKLET WITH LION-HEAD FINIALS. (ACTUAL SIZE.)

(LEFT) AN ENGRAVED BRONZE COLANDER (STRAINER USED IN COOKERY), ARTISTICALLY PERFORATED, WITH A HANDLE TERMINATING IN A DUCK'S HEAD. (LENGTH — HERE SHOWN FROM TOP TO BOTTOM — ABOUT 16½ INCHES.)



A SIDE VIEW OF THE EXTERIOR OF THE BRONZE COLANDER SHOWN IN THE CENTRAL ILLUSTRATION ON THE LEFT: A RELIC OF NUBIAN COOKERY IN THE "DARK AGES." (LENGTH, ABOUT 16½ IN.)



(LEFT) A CARNELIAN SEAL, WITH INTAGLIO FIGURE OF A GODDESS OF MEROITIC TYPE, SURROUNDED BY THE MOON AND STARS; AND A SILVER SIGNET RING WITH CARNELIAN GEM (DETACHED, RIGHT) BEARING AN INTAGLIO HEAD OF THE EMPEROR COMMODUS (180-192 A.D.).



DECORATED ALL OVER THE EXTERIOR WITH A FINELY ENGRAVED DESIGN: A BRONZE BOWL ON THREE ORNAMENTAL FEET, DISCOVERED AT FIRKA. (HEIGHT, ABOUT 4½ IN.)



TWO ALABASTER CHALICES RESEMBLING IN FORM THE EAST CHRISTIAN METAL CHALICES OF THE SIXTH CENTURY: INTERESTING RELICS DISCOVERED AT FIRKA. (HEIGHT, ABOUT 3½ IN.)

In his article (on the preceding page) describing discoveries at Firka in the northern Sudan, a region formerly known as Nubia, Mr. L. P. Kirwan mentions that most of the objects illustrated in the present number were found in the second or subsidiary chambers of various tombs. The principal sepulchres had been plundered in antiquity. He goes on to say that the skeletons in these subsidiary chambers are probably those of servants or concubines of the dead man, as with them were found kitchen utensils and other domestic articles. Some, at least, of

these slaves had been sacrificed, to attend their master in death, for one skull showed marks of axe-blows, while the attitudes of many skeletons suggested that the victims had been buried alive. It is surely remarkable to find this barbarous custom practised so late as the period between the fourth and sixth centuries A.D. It recalls the wholesale burial of slaves in royal graves at Ur, thousands of years before, but they appear to have been mercifully given a poisonous draught before entombment, for their remains bore no signs of violence or struggle.

NUBIAN BRONZES
AND
SILVER-WORK
DATING FROM
THE
FOURTH TO SIXTH
CENTURIES A.D.:
DISCOVERIES AT FIRKA
THAT BRIDGE
A GAP IN THE HISTORY
OF THE
NORTHERN SUDAN.



ENGRAVED BELOW THE RIM (IN CENTRE) WITH A CURIOUS EMBLEM—INSIGNIA OF THE GODDESS ISIS WITH A PENDANT CROSS BELOW: A SILVER GOBLET. (HERE SHOWN $\frac{2}{3}$ ACTUAL SIZE.)



SHOWING IN THE CENTRE, BELOW THE RIM, ONE OF FOUR ENGRAVED EMBLEMS (INSIGNIA OF ISIS WITH PENDANT CROSS) IDENTICAL WITH THOSE ON THE SILVER GOBLET SEEN IN THE TOP LEFT ILLUSTRATION ON THIS PAGE: A SILVER BOWL (TWO-THIRDS ACTUAL SIZE.)



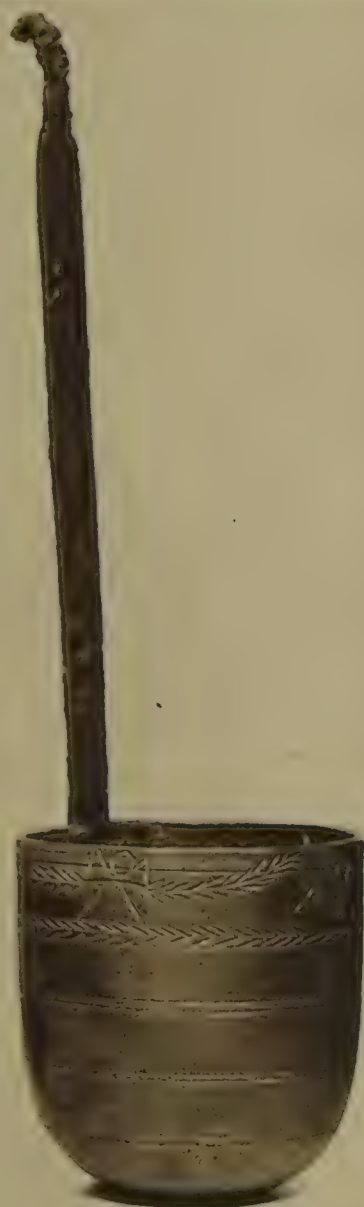
A BRONZE SWINGING LAMP ON A COLUMN STAND WITH THREE LION-FeET, AND, ATTACHED TO A BRONZE CHAIN, A STOPPER FOR THE FILLING-HOLE AND A PAIR OF IRON TWEEZERS FOR TRIMMING THE WICK. (HEIGHT, ABOUT 14½ IN.)



A BRONZE LAMP WITH A HANDLE TERMINATING IN A LION'S HEAD: A VESSEL FOUND IN ONE OF THE TOMBS AT FIRKA. (HERE SHOWN IN ITS ACTUAL SIZE.)



A BRONZE LAMP IN THE FORM OF A DOVE, WITH A CHAIN AND HOOK FOR SUSPENSION: (ON THE LEFT) THE WICK-HOLE; (IN THE CENTRE) THE FILLING-HOLE, WITH HINGED LID. (SIZE, 6 IN. FROM TAIL TO BEAK.)



AN ENGRAVED BRONZE LADLE WITH AN IRON HANDLE: ONE OF VARIOUS DOMESTIC UTENSILS FOUND IN THE SUBSIDIARY TOMB-CHAMBERS AT FIRKA. (HEIGHT, ABOUT 10½ IN.)

THE photographs on this page illustrate some of the most interesting of the objects found in subsidiary chambers of the tombs at Firka, in the northern Sudan, during the excavations conducted on behalf of Oxford University by Mr. L. P. Kirwan, who describes the season's work and its results in his article on page 97 of this number. The presence of many kitchen utensils and other objects of domestic use, such as lamps, bowls, and goblets, is considered to indicate that the human remains in these secondary tomb-chambers were those of servants or concubines of the dead master, for whom the principal sepulchres

[Continued opposite.

(robbed and looted of their contents in ancient times) had been constructed. From a study of the objects found in the tombs, which range from the latest pagan type of burial to those of a purely Christian character devoid of funerary offerings, their date has been provisionally assigned to a period between the fourth and the sixth century A.D. This period, Mr. Kirwan points out, has, until recently, been the "dark age" in the history of the northern Sudan, and it has been satisfactory to find remains which, to some extent, bridge the gap in our knowledge.—[PHOTOGRAPHS BY THE OXFORD UNIVERSITY EXPEDITION TO NUBIA (SUDAN), 1934-5. (SEE ARTICLE ON PAGE 97.)

The World of the Theatre.

By IVOR BROWN.

YOUNG MEN AND OLD.

THE first big event of 1936 has been the production by Mr. Noel Coward of six of his own short plays or sketches spread over two evenings. With Miss Gertrude Lawrence as well as himself in the cast, one could prophesy safely, before the curtain rose, that the Phoenix Theatre would be full for as long as Mr. Coward chose to keep it so. He is not fond of very long runs, and can afford to terminate them after a reasonable number of months. But since he has now two "bills"—and may add a third—there is less risk of affliction by monotony.

One noteworthy feature of Mr. Coward's policy is his courage in reviving a form of entertainment generally considered to be dead in the West End and professional theatres. The one-act play flourishes as a medium for amateurs who are entering as competitors for the annual Festival and Howard de Walden Cup award of the British Drama League, or for local tournaments of a similar kind. But the curtain-raiser has almost completely vanished from the ordinary playhouse, at least in London, and the idea of attracting the public with a "triple bill" of short plays would seem fantastic, unless there were a personality concerned of such popularity and such authority that the box-office appeal would be irresistible. Such popularity and authority Miss Lawrence and Mr. Coward have at their command. Their autumn tour with his two "triple bills" was, I believe, an enormous success; the London venture can hardly be otherwise. There can be no accusation now that Mr. Coward is only willing to repeat himself; he plays a variety of parts which range from that of a present day music-hall comedian to that of a whiskered Victorian papa.

I have headed this article "Young Men and Old," and whether Mr. Coward, who is now thirty-six, is to be considered young, is a matter of taste. Those who are rather

can impose upon all has enticed another piece from this playwright, who unites strange fancies with the greatest technical capacity of our time. Sir James is an old graduate of Edinburgh University, and has received the freedom of that ancient capital and modern Athens. So the choice of Edinburgh for the opening of the new Barrie-Bergner play is a pertinent one, although not altogether convenient for English residents who do not want to miss so famous an occasion, and are possibly apprehensive as to the February climate of that city.

Meanwhile Mr. Shaw is not being left behind. This unquenchable composer of stage-lectures for all and sundry will be eighty on July 26 of next year, and, since he habitually visits the Malvern Theatre Festival at that season of high summer, we may surmise a personal attendance at the appropriate celebrations. His new play, "The Millionairess," has already been produced in Vienna, and it is easy to prophesy that Sir Barry Jackson may be proposing to present it on or about the Shavian birthday as a token of esteem—and possible source of profit. 1935 will not be remembered as a Shavian vintage year. "The Simpleton of the Unexpected Isles," which was played at Malvern last July, seemed to me the kind of thing that an intelligent undergraduate would produce for a competition in parodies of Shaw. It had all the annoying tricks and the familiar japes without the old driving power and dramatic pertinence. When a day or two later I saw a revival of "Fanny's First Play," it was like cheese after chalk. Every line had savour. Nor can my judgment have been the lonely verdict of an unreasonably disappointed man, for Sir Barry did not follow his usual procedure and bring the Shaw piece up from Malvern to adorn the London autumn season. "The Simpleton" was discreetly forgotten amid the uproarious success of another piece of Birmingham

octogenarian has more to say than ever, and has by no means lost the saltiness of speech with which he says it. While wishing the veteran more power to his elbow, we shall take his general powers for granted, and expect to find



BERNARD SHAW'S NEW PLAY, "THE MILLIONAIRESS," PRODUCED IN VIENNA: EPIPHANIA (MARIA EIS; CENTRE), THE WEALTHY BEAUTY "WHOM NO MAN CAN LIVE WITH"; AND PATRICIA SMITH (LEFT), "WHOM ANY MAN CAN LIVE WITH"; AND OTHERS OF THE CAST.

The millionairess Epiphania is married to Alastair Fitzfassen (second from left), a boxer, who shows considerable financial aptitude. Alastair, however, philanders with the pretty and empty-headed Patricia Smith. Finally, a Moslem doctor (seen in the centre of the photograph) is induced to surrender to Epiphania's charms—the fact that she has an abnormal pulse which he can study making the prospect of marriage with her more attractive to this single-hearted scientist. The other characters seen here are Dr. Jul Sagamore (second from right) and Adrian Blenderland (extreme right).

hini scaling the Malvern summits in July like a swift-and-twenty hiker. After all, eighty is no great age for a Back-to-Methuselist, and Mr. Shaw, having propounded in his plays the excellence of longevity, is only obeying the principle laid down by Oscar Wilde, that life should imitate art. So the dramatist of the Wise He-Ancients proceeds to wise he-ancientry.

Now let us, on the threshold of the theatre season of 1936, look back to youth; or, rather, to what my undergraduate would have called middle-age, since thirty or just over now seems to be a state of antiquity in which powers are full. Mr. Gielgud is nearly thirty-two. He began the past year with a triumphant "Hamlet," and ended with a triumphant "Romeo." The "Hamlet" was bound to be the greater performance, because it is the greater part. Romeo lacks the brains which Mr. Gielgud has in such abundance as to be wholly unable to conceal them. It is noticeable that Shakespeare, perhaps

unconsciously, makes the Capulets a better lot all round than the Montagus; certainly Juliet always seems to me worth two of Romeo. However, Romeo has exquisite music to discourse, and Mr. Gielgud has the voice for it. What does he next intend? His is a marvellously strong position, and any manager will back him in anything he proposes.

More youth at the helm? Yes, two fine players of similar age, thirty-one, have notably established themselves during the past year. Mr. Robert Donat, who has the film-world at his feet, prefers to tread a measure for a while in the theatre, and will appear in a dramatised version of Mr. J. L. Hodson's war-story, "Red Harvest." Mr. Emyln Williams has enjoyed one of the great successes of the past year as actor-author of "Night Must Fall," grim and ingenious in conception and impressive in performance. The first time I saw Mr. Williams act was at

Oxford, when he played one of the clown-parts in an open-air production of "Love's Labour's Lost." The queer charm of his performance, half-elfin and half-oafish, like much of Shakespeare's fun, has remained vividly in my mind. I would like to see Mr. Williams return to the cultivation of that gentler kind of acting as a change from the shivers and shocks of "Night Must Fall." Certainly that portrayal of homicidal vanity and sly sadistic glee is brilliant: but he has proved his quality in all sorts; now let him prove himself victorious in another aspect of his art.



NOEL COWARD IN HIS OWN SHORT PLAYS AT THE PHOENIX: THE BRILLIANT COMPOSER, ACTOR, AND PLAYWRIGHT IN "RED PEPPERS"; WITH GERTRUDE LAWRENCE.

Noel Coward is acting at the Phoenix in a series of his own short plays. The presentation has the general title: "To-night at Eight-Thirty." The first series of plays were "Family Album," "Astonished Heart," and "Red Peppers"; and the second series, "Hands Across the Sea," "Fumed Oak," and "Shadow Play." The "Red Peppers" are the performers in a double turn on the provincial "halls." The play shows them on the stage, and then bickering in their dressing-room, and finally engaged in a quarrel with the conductor of the orchestra, for which the conductor takes a brutal revenge.

older will deem him still to be a babe, while those in their early twenties will regard him as fading into fossilisation. I was talking the other day to an undergraduate about a hockey match in which he had been playing during his vacation, and he explained that the defeated team was far too slow, being full of what he called "middle-aged" men; on probing the matter further, I discovered that, in his estimation, middle-age set in about thirty. In that case, Mr. Coward, so long the Young Idea of our London Theatre, will soon be dwindling into senility.

Dwindle? No, that is absurd. "Soaring into senility" would surely be far more just. For 1936 is going to be a veterans' year. In the middle of February we shall see Sir James Barrie's new piece (probably called "The Two Shepherds") in which the great Bergner will be David of Judah. Sir James is seventy-five, and it is fifteen years since his last full-length play ("Mary Rose") appeared. His admirers may have thought that he had finished with the theatre; but the enchantment which Miss Bergner



NOEL COWARD IN A SURPRISING MAKE-UP IN "FUMED OAK," ONE OF THE PLAYS IN "TO-NIGHT AT EIGHT-THIRTY"; WITH GERTRUDE LAWRENCE (CENTRE) AND MOYA NUGENT.

goods, the musical-historical-farical "1066 and All That," of whose term of prosperous life 1936 may not see the end.

Very well then, let us look to this year for Brighter and Better Shaw in the theatre; the reports from Vienna suggest that "The Millionairess," in which Miss Edith Evans is expected to appear when she has finished her magnificent performance as the Nurse in "Romeo and Juliet," is a gay collection of essentially Shavian discourse on the nature of money, men, and matrimony and their various relationships. One gathers that Mr. Shaw the

NOT FOR THE BRITISH PUBLIC! "QUEEN VICTORIA" IN A FILM AND A PLAY.



QUEEN VICTORIA AS PRESENTED IN THE GERMAN FILM "MÄDCHENJAHRE EINER KÖNIGIN" ("THE GIRLHOOD OF A QUEEN"): THE YOUNG PRINCESS HEARS FROM LORD MELBOURNE THE NEWS OF HER ACCESSION.



JENNY JUGO, AS QUEEN VICTORIA, RECAPTURES THE UNAFFECTED DIGNITY OF THE YOUNG QUEEN: A COURT SCENE FROM THE GERMAN FILM "MÄDCHENJAHRE EINER KÖNIGIN."



AT A NINETEENTH-CENTURY COURT FUNCTION: JENNY JUGO AS QUEEN VICTORIA IN "MÄDCHENJAHRE EINER KÖNIGIN."



THE QUEEN WITH HER FIRST PRIME MINISTER AND MENTOR: JENNY JUGO; AND OTTO TRESSLER AS LORD MELBOURNE.



"VICTORIA REGINA," LAURENCE HOUSMAN'S PLAY, ON THE NEW YORK STAGE: HELEN HAYES AS THE QUEEN AND VINCENT PRICE AS PRINCE ALBERT.



THE AGED, WIDOWED QUEEN IN "VICTORIA REGINA" AS PRODUCED IN THE UNITED STATES: HELEN HAYES AS QUEEN VICTORIA IN HER LATER YEARS.



A SUBTLE AND ILLUMINATING HISTORICAL PORTRAIT IN THE AMERICAN PRODUCTION OF "VICTORIA REGINA": GEORGE ZUCCO AS LORD BEACONSFIELD.

Both screen and stage are now taking advantage of the dramatic potentialities of Queen Victoria's career. Laurence Housman's play, "Victoria Regina," has been produced in New York, at the Broadhurst Theatre, by Gilbert Miller; and a film entitled "Mädchenjahre einer Königin" ("The Girlhood of a Queen") is now being made in Berlin. Unfortunately, neither play nor film is likely to be seen by the general public in this country, unless the rule forbidding the representation of members of the Royal Family is modified. Private performances are another matter; and

Miss Pamela Stanley has appeared as Queen Victoria in a private performance of Laurence Housman's play in London and also at the Bois Theatre, Chesham Bois. The German film is being made by Tobis-Cinema, with Jenny Jugo in the part of the Queen. Otto Tressler, the veteran Viennese actor, is taking the part of Lord Melbourne. In New York, Helen Hayes takes the part of Queen Victoria, and Lewis Casson is Lord Melbourne. The play has had a great success, and it is generally agreed that it contains nothing that offends the memory of the great Queen.

"OLD MASTERS" GIVEN SCREEN LIFE: FILM SCENES INSPIRED



A SCENE INSPIRED BY JAN STEEN'S PICTURE "FLEMISH FESTIVAL IN AN INN"; A "STILL" FROM "LA KERMESSÉ HÉROÏQUE," THE NEW FRENCH FILM WITH SETTINGS THAT RECALL THE PAINTINGS OF OLD MASTERS.



MARKET DAY IN THE LITTLE FLEMISH TOWN OF BOOM IN 1616: A CLEVER AND CONVINCING RECONSTRUCTION CARRIED OUT IN THE FRENCH STUDIOS FOR THE "OLD MASTERS" FILM "LA KERMESSÉ HÉROÏQUE."



A SCENE OF OUTDOOR JOLLIPLICATION IN "LA KERMESSÉ HÉROÏQUE"; A FLEMISH MERRY-SCENE THAT IS STRONGLY REMINISCENT OF AN OLD MASTER PAINTING.



A BANQUET: ANOTHER "OLD MASTER" BROUGHT TO LIFE IN A MOST REALISTIC WAY IN A FRENCH STUDIO, FOR THE FILM INSPIRED BY THE WORKS OF FLEMISH AND DUTCH PAINTERS.



A SHOT FROM THE FILM—INSPIRED BY A CHARACTERISTIC PAINTING BY GABRIEL METSU (1630-1667).



INSPIRED BY NICOLAS ELIAS'S "THE PRISON-WARDENS"; IN THE RIJKSMUSEUM, AMSTERDAM: A SCENE FROM "LA KERMESSÉ HÉROÏQUE."

We reproduce here some "stills" from a most ambitious French film of a distinctly novel type—produced by M. Jacques Feyder in the studios of the Société Films Sonores

Tobis at Epinay-sur-Seine. The picture is entitled "La Kermesse Héroïque." As will be seen, backgrounds and costumes were closely copied from paintings by great Flemish and Dutch genre-painters, and, therefore, the film will have a special appeal to all who appreciate the works of the Old Masters. The reconstructions and the repro-

BY THE WORKS OF DUTCH AND FLEMISH GENRE-PAINTERS.



A BOISTEROUS INTERIOR FROM "LA KERMESSÉ HÉROÏQUE"; PLAINLY INSPIRED BY GENRE-PAINTINGS OF OLD MASTERS.



A SCENE OF HEARTY MERRIMENT, SUCH AS WAS BELOVED BY THE FLEMISH GENRE-PAINTERS; FROM THE FRENCH FILM.



A CHARMING LITTLE ACTOR IN THE FILM, WHOSE COSTUME IS INSPIRED BY CORNELIS DE VOS'S "PORTRAIT OF A LITTLE GIRL" AND SIMILAR PORTRAITS.



FRANÇOISE ROSAY, ONE OF THE STARS IN CONVINCING "OLD MASTER" MAKE-UP: A CLEVER IMPERSONATION OF A FRANS HALS PORTRAIT.

duction of the little Flemish town of Boom (near Antwerp) were carried out by M. Lazare Meerson, the architect who became famous from his decorations for the René Clair films "Sous les Toits de Paris," "Le Million," and "Le Quatorze Juillet." The scenes recalling paintings by Old Masters are not, of course, "tableaux"; they are

woven into the action of the film. In fact, it is as though some of the best-known paintings were coming to life before the spectator's eyes.

BACKHAUS AT THE PIANO:
THE HANDS AND EXPRESSION OF A MASTER
WHO IS TO BE HEARD IN LONDON AGAIN.



THESE fine photographic studies of Wilhelm Backhaus are of particular interest at the moment, for the great pianist is now giving recitals in the North and will be heard at Queen's Hall, London, on January 28, as well as with the Philharmonic Orchestra on January 30. Backhaus was born in Leipzig in 1884 and is one of the comparatively few musical infant prodigies who have grown up to become famous men. At the age of sixteen he was playing in public, with a repertoire of over three hundred works. His first appearance in England was made over thirty years ago at the Albert Hall, at a Patti concert. He was a lance corporal in the German Army during the war; and he was one of the first Germans—other than officials—to be allowed to visit this country after the Armistice. It is of interest to note that Backhaus, whose technique is faultless, has rather a small hand—probably smaller than any other eminent pianist.



TO PLAY AT QUEEN'S HALL: WILHELM BACKHAUS, ONE OF THE FEW "INFANT PRODIGIES" OF MUSIC TO ACHIEVE WORLD-WIDE FAME AS A MAN.

"WHISKY
AND
SODA"

"SCOTCH
AND
SPLASH"

"**JOHNNIE
WALKER**
PLEASE"



A PAGE FOR COLLECTORS.

VALENTIN KLOTZ—A DUTCH AMATEUR WAR-ARTIST.

By FRANK DAVIS.

fight, was compelled to surrender—and perhaps Klotz himself was instrumental in causing the damage and actually climbed over the walls at this spot. That led me to try and recollect what all the pother was about, and who played the chief parts in the lurid drama round this almost forgotten little town more than two and a half centuries ago: for there's more fun to be derived from Bond Street exhibitions than appears on the surface.

May I remind you of some of the chief actors in this disastrous campaign? Apart from the dour and silent William, whose destiny as the future King

of England had not yet been revealed to him, there was Louis XIV. (always, I fear, faintly comic, like other "dictators"), the great Vauban, builder of fortresses, Marshal Turenne, and across the Channel our Charles II., eager to sell himself to the highest bidder for a sufficient consideration—and as Louis had more money than anybody else he sold himself to Louis. The invaders behaved no better and no worse than other armies of the period; in other words, they were a monstrous and dreadful blight upon the whole countryside.

The Dutch, says the great and wise French historian

Lavisse, revenged themselves by publishing an account of what had happened, with illustrations by de Hoogh (not the famous Peter of that name, but a lesser man, R. de Hoogh), which was translated into German and spread all over Europe. The memory remained, for many years later. Voltaire records as still in common use certain Dutch school-books in which "hatred of France was inculcated for future generations." And all this because Louis was committed to an expansionist policy, as the discreet modern phrase puts it, and found the Dutch in his way.

So much for Valentin Klotz, the amateur who, by ordinary standards of criticism, is presumably the least important, and certainly the least fashionable, of the men represented at this Exhibition. But then one of the several virtues of this sort of show is that it introduces people to the work of minor masters—as for example, a drawing by Paul Bril, one of the many Flemings who found their way to Italy at the end of the sixteenth

century. This is a rocky landscape, so Chinese in character that for a moment one wonders whether a direct contact with the Far East might not have been possible; second thoughts reject this assumption, for the resemblance is superficial only.

Andrew Geddes, the Scot who was the great discovery at the Exhibition of British Art at the Royal Academy, is represented by a red and black chalk drawing for a portrait of George Sanders, which is now in the National Gallery of Scotland at Edinburgh, and David Cox, senior, by what can only be described as a perfect English water-colour, as distinguished in form as in atmosphere. A fine Millet drawing of two labourers at work makes one see where Edmund Blampied obtains a part at least of his inspiration; and two dead stags by Landseer is a reminder that the darling of the early Victorians was not always as sentimental as his reputation would make him.

Of the more famous names, there is a first-class early Fragonard, to be compared for its style with the lovely "Sacrifice of Callirhoe" which was lent by the Louvre to the French Exhibition at Burlington House; studies of peasants by Breughel; a typical landscape by Gainsborough of his usual lyrical quality; and, among the earlier items, an impressive fourteenth-century "Flagellation," once attributed to the school of Pisanello, but now thought to be not Italian but Southern French (Avignon).



THERE is a drawing in the current Exhibition at Colnaghi's which, besides being a pleasant thing in itself, is also a record of a famous siege. It is a view of the town of Grave on the Lower Maas, pen with washes of pale pink, blue, green, and grey, and dated Jan. 31, 1676. It is from the hand of Valentin Klotz, whose earliest drawing appears to be one of 1669 and who was still living in 1716. I confess his name was unfamiliar to me, but I found his style attractive and highly individual, so I took the trouble to investigate his career in the hope that others besides the little band of specialists in Dutch seventeenth-century drawings might share the pleasure I found in his work.

According to Mr. Byam Shaw, writing in "Old Master Drawings" of December 1928, Klotz was a military engineer in the service of King William III. Sir Robert Witt owns several similar drawings, including one dated as late as Dec. 29, 1699, while the British Museum has five, including the two splendid views of Figs. 1 and 2, also of Grave. There is, in addition, a fine example at Amsterdam. This is little enough to go on, but it is sufficient to give Klotz a high place among the many men, of all ages and of various professions, who have taken the trouble to put pen to paper and set down what was before them. In the invasion of Holland by the French under Louis XIV., Grave was captured in 1672, and William took it back again in 1674. Presumably Klotz was stationed there after the siege, and amused himself by making sketches. There seems to be no record that he was anything but an amateur, and I venture to suggest—though perhaps many will disagree with me—that these three drawings are a sufficient proof that he was a soldier before he was a draughtsman. To me, he looks at the town with a soldier's eye, a soldier's interest in fortifications, a soldier's appreciation of the tactical value of river and embankment. Thus, I think, might an English R.E. with a handy pen have wandered round Ypres after the Armistice and made for himself unforgettable souvenirs of a great defence, keeping some for himself and handing the rest over to the safe keeping of the Imperial War Museum, now at Bethlem Royal Hospital.

Having thus to my own satisfaction worked myself into a state of great sympathy with the excellent Klotz, I began to be persuaded that in choosing the particular group of buildings in the drawing of Fig. 3, he was influenced not only by their evident picturesque quality as ruins made by man and not by time alone, but by memories of the particular day on which these walls were battered down, perhaps on the last day of the siege of four months, when the French garrison, after a valiant



1. "GRAVE"—BY KLOTZ: A DRAWING IN WHICH THE ENGINEER'S INTEREST IN FORTIFICATIONS IS APPARENT.



2. "GRAVE"—BY KLOTZ: AN EXCELLENT IMPRESSION OF A DUTCH TOWN, WITH ITS SPIRES APPEARING ABOVE THE RAMPARTS, AND THE MASTS OF THE FISHING BOATS AND "BOYERS," AND THEIR WHIMPLES FLUTTERING IN THE WIND.

Figs. 1 and 2 reproduced by Courtesy of the Trustees of the British Museum. (Copyright Reserved.)



3. "WALLS OF THE TOWN OF GRAVE," BY VALENTIN KLOTZ, A DUTCH ENGINEER IN THE ARMY OF WILLIAM OF ORANGE: ONE OF THE MANY INTERESTING WORKS NOW TO BE SEEN IN THE EXHIBITION AT MESSRS. COLNAGHI'S. (15 BY 19.8 CM.)

Grave was taken by the French in 1672 and was recaptured by William of Orange in 1674. The drawing is heightened with washes of pale pink, blue, green, and grey; is dated January 31, 1676; and may well represent the scene of some military exploit which Klotz himself, or one of his friends, had special reason to remember. Presumably he was stationed at Grave after the siege and amused himself by making sketches.



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BUT A TRIFLE FULLER

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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

MORE LIGHT ON THE COAL PROBLEM.

THIS question of coal is of such great importance to every industry and every consumer in the country that no excuse is needed for coming back to it. What we all want to know is whether there is to be a patched-up peace, secured at the expense of dearer fuel all round, or whether a real attempt is going to be made to put the coal industry on a sound basis, on which it can pay its poorer workers a more decent wage without making it more difficult for all our industries to produce cheaply, and reducing the purchasing power of private consumers by raising their coal bills.

In an earlier article I called attention to the argument put forward by Mr. Frater Taylor, chairman of Pease and Partners, in a letter published in *The Times*, that the time has come for the real issue to be faced; and that the real issue is nothing more or less than the efficient management of the industry, from the beginning to the end of it. By efficiency, he explained that he did not mean merely the efficient operation of the collieries, but efficiency in the selling of the coal and in everything connected with the business; and he pointed out that the overhead charges of the industry had been increased materially owing to the operations of the Coal Mines Act of 1930, which had brought into being numerous associations to which undue time and attention had to be given by the officials of the companies; and that all the efforts after adequate standard tonnage and quota, arbitrations and other legal complications, had to be paid for somehow.

Since Mr. Frater Taylor wrote, the running has been taken up by an equally distinguished and practical authority, Sir Richard Redmayne, who put forward his views, in *The Times* of Jan. 11, as those of one who has no financial holdings in collieries, but has been for many years, and is still, actively engaged in mining. His remedy for what he calls the existing *impasse* is the revocation of the Act of 1930, which he described as an irrational measure, passed in the face of strenuous opposition by the great majority of Conservative and Liberal members; and the simplification of coal distribution in this country, "resulting in lower cost of production, increased revenue to the colliery owners, and greater regularity of work for the miners, with higher weekly earnings."

SOME CONSEQUENCES OF THE ACT.

He showed that in 1913, when the national output of coal reached a record never attained since, the industry was able to earn good profits, and to provide its workers with regular work and good wages. Since then there has been an increase of 40 per cent. in wages per shift, but the cost of living has risen by nearly 50 per cent., so that "real" wages have declined; the cost of production has risen by 41 per cent., and the selling price (presumably the pithead price) by 19·7 per cent.; while the profit per ton has fallen from 1s. 7½d. to 1½d. per ton.

From these figures Sir Richard argued that the conditions existing within the industry do not allow any increase in the "datal or shift wage." He also observed that the expropriation of the royalty owners will give no financial relief, since the State will have to charge the same average royalty as at present, in order to meet the interest on the purchase price of

the royalties, and to meet the cost of administration, which will, incidentally, be greater when the State does the administering.

Irregularity of work, he contended, is the real cause of the present low weekly wage earned by those employed in and about the mines; and for this irregularity he holds the Coal Mines Act to be largely responsible. The technical management of the modern British colliery he stated to be "unsurpassed"; and this testimony from this highly expert authority will be reassuring to many. Waste, he contended, is not occasioned in the colliery manager's department. Consequently, the "only hope of a reduction in the cost of production is to allow the collieries unrestricted

AN OBJECT-LESSON.

Plenty of examples have lately been shown of the absurdities and difficulties that this quota system has entailed. Readers must have noticed how, at this time when there is every reason for wishing to encourage our export trades in every possible way, certain coal-exporting districts have found themselves unable to satisfy the needs of their foreign customers, because they were not allowed by the quota system to increase their output, which they were well able to do. "Poverty in the midst of plenty" is easily explained when official regulation produces these results, which would be farcical if they were not so serious. Sir Richard's point, however, is that this artificial restriction imposes diminution of output below the economic limit at those collieries which, owing to good natural conditions and efficient equipment, are in the best position to produce most cheaply a plentiful supply of coal. "In other words, the result of the quota system is the sterilisation of the fit in order that the unfit may be maintained in existence."

CAN THE ACT BE REVOKED?

When the National Government came into power, it re-enacted the 1930 Act. It could hardly do otherwise, having too much on its hands, in the early days of its tenure of office, to stir up the hornets' nest that any attempt to revoke it would have disturbed. And even now, it may well be doubted whether the coal industry can safely be left to its own devices to cure the evils from which it suffers, some of which appear to be due to difficulties raised by some of its less efficient members. That the quota system, with its encouragement of inefficiency at the expense not only of the efficient collieries, but also of the consuming public and of the industries of the country, should be put on the scrap-heap with all possible dispatch, few will deny. Coal is much too dear; and, if it is to be made still dearer, the only result can be a further reduction in demand with a further increase in cost of production, which will only benefit one industry, that of oil production, which has already made hay so happily, thanks to the high cost of coal to consumers. Sir Richard's proposal to revoke the Act was to be followed, according to his programme, by the simplification of the distribution of coal in this country. This necessity has been pointed out over and over again. In the final report, signed by the colliery owners' representatives, of the Royal Commission on the coal industry in 1919, it was stated that "the evidence shows that considerable saving is possible in the

distribution of household coal"; and in 1925 another Royal Commission expressed its strong opinion that the collieries would be well advised to establish co-operative selling associations. In the meantime, we poor householders have had to pay through our noses for warmth, and, what is more important, industry is penalised by dear fuel, and the natural dissatisfaction of the workers expresses itself in a way which periodically threatens the convalescence—so hopeful and yet so precarious—of our industrial activity. With these facts before us, the Act seems to call not for revocation, but for revision, by the abolition of the quota system and the granting of powers by which the efficient members of the industry may be enabled to impose improvement on the whole.

To Our Readers and Photographers at Home and Abroad.

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output of coal," freeing them from the irrational Act which has hampered the better collieries, by the establishment of minimum prices and quotas. This Act was a semi-political device, by means of which the Labour Party tried to fulfil the promises that it had made of reducing the miners' working day to seven hours. When it was, naturally, pointed out by the colliery owners that this reduction would mean a considerable increase in cost of production, a compromise was effected, the hours being reduced to seven and a half, and the Bill was introduced, "which sought by artificial means to force up the pithead selling price of coal, and—a necessary corollary if the less efficient collieries were to survive—the introduction of the quota system."

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MOTORISTS, cyclists, and pedestrians alike will welcome the announcement made recently that the Surrey County Council have decided to

which is cheap to save this delightful portion of Surrey from the ubiquitous house-development corporations. This is Surrey's New Year's gift to the out-of-doors public.

Writing about gifts reminds me that I rather fancy Blackpool will find its full complement of starters for the R.A.C. Rally to Torquay (March 24-28), since competitors starting from that cheery seaside pleasure resort will receive silver match-boxes as souvenirs, presented by the Blackpool Attractions and Publicity Committee. Already the Royal Automobile Club has received fifty entries out of a possible 400, which I believe is the limit of entries, with not more than 100 starters from any one of the towns. By the way, I should remind visitors motoring in Warwickshire to include a visit to the village of Atherstone, about 8 miles south-east of Tamworth. Outside the entrance of an hotel there is a milestone which carries on its three faces: "To London, 100 miles," "To Liverpool, 100 miles," "To Lincoln, 100 miles"—a unique distance-recorder of our roads. Geometrically speaking, one can find only one spot equidistant from these three great cities. Do you know how much water is contained in the radiator and cooling system of your car? Few makers' specifications of their models state this. Neither does

it appear in all instruction-books. Yet it is an important item to car owners who own cold garages, or have to leave their cars all night blanketed in the open air, and consequently drain all the water in the system. When you refill in the morning with hot water, it is useful to know whether two gallons or more is wanted, especially if the water has to be heated in a kettle over a fire, gas, or otherwise. When emptying the system, be careful to see that no water lingers in the pump. In fact, I usually open all the drain cocks and let the engine run until the water has all been drawn off, as the pump itself then helps to complete the work. Also, if refilling with an anti-freezing mixture, it is necessary to know exactly how much the water system holds, in order to make the proper mixture. By the way, unless using alcohol, always mix the anti-freeze compound with warm water, and stir up well before pouring it into the radiator by its filler-cap. Do not forget to see all drain cocks are shut off before beginning to refill. Many a man has forgotten that important first job, since one usually leaves these cocks open until starting to refill.



AN INTERESTING SIDELIGHT ON THE FITTING-OUT OF THE "QUEEN MARY": HUGE ROAD TANKERS ON THE WAY TO THE CLYDE WITH SOME OF THE 23,000 TONS OF "MOBILIL" LUBRICANT FOR THE NEW LINER'S TURBINES.

In order to deliver the turbine oil to the "Queen Mary," two large road tankers of over three thousand gallons capacity each, and another of eight hundred gallons capacity, were despatched from the Vacuum Oil Co.'s works at Birkenhead to the Clyde. As can be seen, the weather did not provide ideal transport conditions. The rest of the consignment of oil went by rail. During Christmas week over 23,000 gallons of "Mobilil" were pumped into the "Queen Mary's" turbines.

purchase Warren Farm, which adjoins the Mickleham-Hadley Road and lies in the valley between White Hill and Box Hill. Commonly known as "Little Switzerland" by London motorists, these 66 acres will now become part of Box Hill, as the public will be able to have access across this hilly area to Box Hill, or to White Hill in the other direction. Now this whole area will be preserved as an open space for all time. Its purchase price is stated to be £4000,

distance-recorder of our roads. Geometrically speaking, one can find only one spot equidistant from these three great cities.

Do you know how much water is contained in the radiator and cooling system of your car? Few makers' specifications of their models state this. Neither does



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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

WINTERING IN AUSTRALIA.

THERE was a time when the suggestion of "wintering in Australia" would have provoked a smile, mainly on the grounds of the very long voyage involved; but it is quite a different matter now, and, with the fast services between this country and Australia provided by such well-known lines as the P. and O. and the Orient, it is possible these days, by devoting, say, five months to the trip, a period of time sufficient to cover the worst of our winter weather, to make the return voyage to Australia, and to spend nearly three months ashore in that country at a time when it is revelling in summer weather, and see a great deal of the magnificent scenery Australia can furnish—some of its rich pastoral and agricultural lands, not improbably one of its gold or silver mines, and certainly its beautiful capital and its leading cities—and indulge in various forms of summer sport, one of the finest of which is the splendid surf-bathing from Sydney's famous surf beaches.

Much of Australia's finest scenery lies in New South Wales among the famous Blue Mountains,

mountains, forest- and fern-clad gorges, fine waterfalls, and boulder-studded, fast-flowing streams. No less than sixteen resorts, well organised for the tourist, lie along this mountain-chain, among which is Katoomba, 3336 ft., set on the edge of the great Jamieson Valley, and affording a magnificent view of this—one of the finest and most characteristic stretches of Blue Mountain scenery. Katoomba is a very convenient centre for a tour to Mount Victoria,



A DELIGHTFUL STRETCH OF AUSTRALIAN COASTAL SCENERY: THE BEACH AT COWES, ON PHILIP ISLAND (WHICH BEARS SOME RESEMBLANCE TO THE ISLE OF WIGHT), OFF THE COAST OF VICTORIA, FACING BASS STRAIT.



SHOWING MOUNT KOSCIUSKO IN THE DISTANCE: A TYPICAL SCENE IN THE NEIGHBOURHOOD OF THE UPPER MURRAY RIVER, ON THE BORDER OF VICTORIA AND NEW SOUTH WALES.

which are only forty miles from Sydney. They can be reached by a good service of fast trains, and for a distance of over sixty miles the line runs through a belt of country Alpine in character—of rugged

winter sport centre in winter, but in the summer months it has also much charm for the visitor, with its opportunities for climbing, for walks amid miles of heath and snow daisies and other wild flowers; for

motoring over good roads with far-reaching views; for riding along the sides of precipitous gorges and by entrancing Alpine lakes; and, for the sportsman, its fine trout-fishing.

In New South Wales also there is the fine scenery of the Hawkesbury River, especially along its upper reaches—with its excellent sport—and bordering which is Kuring-gai Chase, a great 35,000-acre stretch of preserved virgin forest and a sanctuary for bird, animal, and plant life; a similar sanctuary is the National Park, which is the gateway to the Illawarra district, noted for its scenic charm. Victoria, too, has an Alpine region in the Mount Buffalo district, where there is a National Park as its "playground"; and then there is the tropic beauty of Queensland, and Western Australia's great forest belt of jarrah and karri trees; whilst the wild scenery of Tasmania has earned for this island the title of "the Switzerland of the South." Australia has much else to offer in the way of scenery: also wonders of nature such as the Great Barrier Reef, along the coast of Queensland to Torres Strait, where there is the largest coral reef in the world, with growths of coral astounding in their beauty and variety, and scenes of aboriginal life which take one back, in imagination, to days very near to civilisation's dawn.

The ninety-fourth edition of "Burke's Peerage" is now on sale. This celebrated work is not only a complete book of reference and guide to the noble families of Great Britain and Ireland, but is a genealogical and heraldic history of the Peerage and Baronetage. The coats of arms of every family are illustrated, and, in addition to the details about living members of the peerage and their families, a full table of their lineage is supplied. Burke also contains the "Guide to Relative Precedence," by means of which even the largest assembly can be arranged in correct precedence. The excellent portraits of members of the Royal Family this year include one of H.R.H. the Duchess of Gloucester. The introduction to Burke's contains much information as to the history of our titles; and the tabulated arrangement of the lists of new peers and baronets, and of the obituary lists, is a model of clarity. The price of the Ordinary Edition is £5 5s. There is a Special Edition, bound in morocco, at £9 9s.

We have received a copy of the latest edition of that most useful little book, "All About Ships and Shipping" (Faber and Faber; 7s. 6d.). It presents, not only to sailors, but to all interested in life at sea, an amount of useful information not always found in the more technical professional manuals. It contains sections dealing with the history of the evolution of the modern ship, the principles of ship-building and the types of sailing vessels, short treatises on seamanship and navigation, and on the mercantile fleets and the merchant service of this and other countries. There is also a well-planned section dealing with yachting, and a list of the ships of the Royal Navy, and of the fleets of the world's principal shipping companies, features which make "All About Ships and Shipping" well-nigh invaluable.

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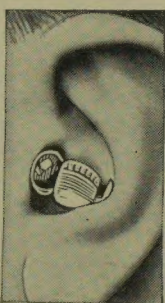
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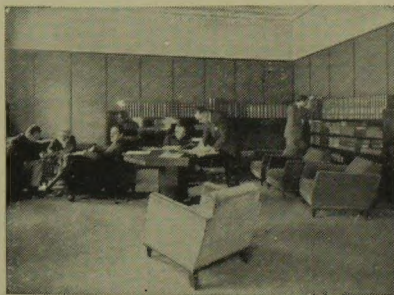
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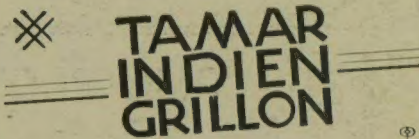


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